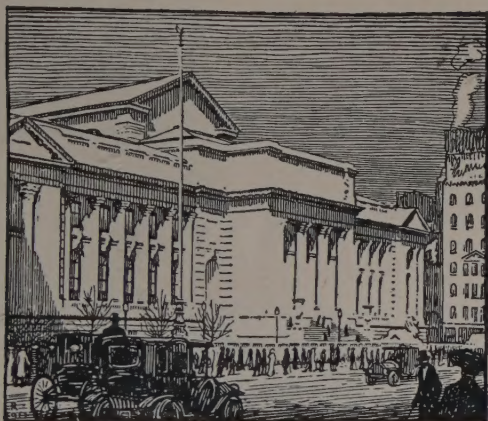


BULLETIN OF

The New York Public Library

Astor, Lenox and Tilden Foundations



JULY, 1930

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NEW YORK

1930

PRINTED AT THE NEW YORK PUBLIC LIBRARY

form p5 [vii-14-30 1750]

THE Bulletin is published monthly by The New York Public Library at Fifth Avenue and Forty-second Street, New York City. Subscription \$1.00 a year, current single numbers 10 cents. Entered at the Post Office at New York, N. Y., as second-class, matter, February 10, 1897, under Act of July 16, 1894. Acceptance for mailing at special rate of postage provided for in Section 1103, Act of October 3, 1917, authorized. Printed at The New York Public Library, Fifth Avenue and Forty-second Street. July, 1930. Volume 34, Number 7.

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T. VIRGILII MARONIS BVCOLICORVM
EGLOGA PRIMA QVAE DICI TVR TITYRVS
COLLECTORIS MELIBOEVS ET TITYRVS



TITYRE TV PATVLAE

recubans sub tegmine fagi
Siluestrem tenui musam me-
dicaris auena.

Nos patrie fines et dulcia lin-
quimus arua.

Nos patriam fugimus. tu tityre
lentus in umbra

Formosam resonare doces amaryllida siluas
meli boee deus nobis hec ora fecit.

Namq; erit ille mihi semper deus. illius aram

Sper tener nostris ab ouilibus imbu& agnos.

Ille meos errare boues ut cernis et ipsum

Ludere que uellem calamo permisit agresti.

Non equidem inuideo miror magis undiq; totis

Vsq; adeo turbatur agris eniple capellas

Protinus eger ago. hanc etiam uix tityre duco

Hinc inter densas coriolas modo namq; gemellos

Sperem gregis ha silice innuda comixa reliquit

Sperem malum hoc nobis limens non leua fuisse

De celo tacitas memini predicere querens.

Sed tamen iste deus qui sit da tityre nobis.

Idem quam dicunt romam meliboei putari



BULLETIN OF The New York Public Library

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VOLUME 34

JULY, 1930

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A VERGILIAN EXHIBITION HELD AT THE NEW YORK PUBLIC LIBRARY *

IN connection with the celebration next October of the birth of Vergil two thousand years ago, The New York Public Library places on view the manuscripts and printed books here described. This is the Library's contribution toward the effort sponsored by the American Classical League to bring home to each of us that Vergil is a living influence to-day the world over, not a mere textbook or tradition. To Mr. Junius Spencer Morgan and Miss Belle da Costa Greene are expressed the thanks of the Library for advice, help, and support from the very beginning. Mr. James Thayer Gerould, librarian of Princeton University, and Mr. George Mann Peck, curator of special collections at Princeton, rendered constant and sympathetic help. The measure of assistance given by Mr. Robert Garrett, Mr. George A. Plimpton, Mr. Grenville Kane, Mr. Charles Huguenin, Mr. William L. Longyear, and Mr. Lessing J. Rosenwald, is indicated by the character of the treasures lent by them in such public-spirited fashion. Particular thanks are due Professor Charles Knapp whose Introduction sets forth the accomplishments and the significance of the master.

The following catalogue presents the exhibition case by case, shows its plan, and serves as guide for the visitor and as check list for the student who cares to make more than passing study of the volumes now on view.

The principal section of the exhibition is devoted to the printed (mainly before 1800) or manuscript texts, emphasizing the poet and passing over most of the modern books about him. The first twelve manuscripts are admirable specimens of the art of the medieval calligrapher and illuminator. A subordinate section (Cases 1A and 2A) presents facsimiles and reproductions of five of the seven fundamental codices on which the text is based.

* The exhibition was planned and arranged by Charles F. McCombs.—*Editor*.

The printed books are grouped by countries, naturally beginning with Italy, the *editio princeps* of Rome (1469), and the first dated edition of Venice (1470). Under each country the editions of the text precede translations into the vernacular. In each section the books are arranged chronologically (from left to right) so far as their size and the dimensions of the cases, and some attention to balance and harmonious arrangement permit. France follows Italy, and in this section is shown the only known copy of the first edition of the Works — that is, the *Aeneid*, together with the *Bucolics* and *Georgics* — printed at Paris in the period 1470–1472 by the first printers there. France is succeeded by Spain and Portugal, Germany, the Low Countries, Switzerland, and England (under English speaking countries being included Ireland, Scotland, and the United States). Case 1B is devoted to the *Minor Poems*, and some miscellaneous editions and translations. Next should be viewed the interesting group of travesties of the *Aeneid* displayed in case 2B. Most of these are products of the later half of the seventeenth century and the first half of the eighteenth century. Burlesquing the *Aeneid* was, for some reason, the popular pastime of clever but frequently scandalous versifiers. At least it is a tribute to the popularity of the poem.

The case (1C) of early commentaries includes two manuscripts, one dating from the twelfth to the thirteenth century, and contains three fifteenth-century editions of Servius, one being the splendid Cennini folio, the first book printed at Florence. Case 2C exhibits the standard editions of the text upon which the present-day student depends.

Four cases are devoted to illustrations to Vergil, beginning with the sixteenth-century woodcuts, sometimes charming, usually vivid, and always interesting, down through the less satisfactory seventeenth-century engravings, to the refined and delightful engravings of the eighteenth, concluding with William Blake's woodcuts. One section of Case 22 shows a number of late eighteenth-century editions illustrated with engravings after the Vatican manuscripts, and drawings from, or inspired by, ancient monuments and engraved gems.

A study of the borrowings and pilferings and imitations of illustrations as seen in these books presents an interesting sidelight on book production from the sixteenth to the eighteenth centuries. Special note should be taken of the illustrations copied from the famous 1502 edition printed by Grüninger at Strassburg, and to the prints in the 1654 folio translation by Ogilby, later used in Dryden's translation in 1697.

One of the concluding sections of the exhibition touches upon the strange notions, held during the Middle Ages, of Vergil as a magician and necromancer. Others are devoted to reproductions of the only authentic portrait, to pictures and

descriptions of the traditional tomb, and to tributes to the genius of Vergil by Dante, Petrarch, Chaucer, Spenser, and by Tennyson in the ode written for the celebration, at Mantua, of the nineteen-hundredth anniversary of the death of Vergil.

The exhibition is notable not only as bringing together the principal editions of the works of Vergil, but as presenting beautiful specimens of the printing art from the very beginning of its practice. Many of the great printers of the fifteenth, sixteenth, seventeenth and eighteenth centuries — in Italy, in France, in Germany, in Holland, and in England — are represented. Hence the exhibition will be no less interesting to the student of typography and the history of printing and illustration than to the student of Latin literature.

C. F. McCOMBS

VERGIL, THE MAN AND HIS WORKS*

By CHARLES KNAPP

Professor of Greek and Latin, Barnard College, Columbia University

P. VERGILIUS MARO was born on October 15, 70 B. C. His birthplace was in the *pagus* or township of Andes, which lay near Mantua, north of the Po. This district was known then as Gallia Transpadana, and was part of Gallia Cisalpina. The district did not obtain Roman citizenship till 49 B. C.; hence Vergil was not by birth a Roman citizen, and so had no claim by birth to membership in the State whose history he sang in his *Aeneid*.

It was Vergil's good fortune to be born in a time of peace and quiet. Pompey was then in the full flush of his successes, but Caesar's reputation was yet to be made. Though long before Vergil came to man's estate people at Rome saw clearly the gathering of the storm which resulted in the civil war between Pompey and Caesar, the repose of Vergil's home in far-off Mantua was disturbed but little, if at all, by forebodings of such troubles. At all events, in Vergil's earliest years there were no scenes of blood in Mantua or its neighborhood to leave their impress for evil on his sensitive spirit.

Passages in Vergil's poems show the deep influence upon his mind of the scenes amid which his boyhood was spent and demonstrate the affection with which he dwelt upon the memories of his early home. His love of nature was fostered by the surroundings of his early years. For example, when we note that

* In writing these pages I have freely used material that appears in a book entitled *The Aeneid of Vergil, Books I-VI, Selections VII-XII, With an Introduction, Notes and Vocabulary*, by Charles Knapp. Revised Edition (Chicago: Scott, Foresman and Company, 1928). I offer my warm thanks to the publishers for their unrestricted permission to use material from the Introduction. Much additional matter, however, is given here. — C. K.

Vergil, in common with other Roman poets, displays a love of great rivers, we may be sure that we are to see in this trait evidence of the enduring impression made upon his youthful imagination by the sight of the Po, the great river of northern Italy. One other important feature of his character he owed to his birthplace, namely, the deep moral and religious temperament everywhere reflected in his writings: as late as the first century A. D. the austere and virtuous life of the inhabitants of Gallia Transpadana was proverbial.

Vergil's parents were obscure and humble. His father was a man of the people. According to one story he was a potter; according to another story he was a hired assistant of a certain Magius, who was one of the *viatores* or official couriers employed by the magistrates. By his industry, so the latter story continues, he won the favor of his master, who gave him his daughter, Magia Pollia, in marriage. It is said that to increase his income he applied himself to buying up tracts of woodland and to the culture of bees.

Fortunately for Vergil his parents, though humble, were keenly alive to the value of education. His earliest training was obtained either at home or in Mantua. When he was twelve years old, he was taken to Cremona, an old Latin colony about fifty miles west of Mantua. On his sixteenth birthday he assumed the *toga virilis*, or man's toga, as a sign that he had attained his majority. About this time he went to Mediolanum (Milan), the capital of Gallia Transpadana, to prosecute his studies, remaining there till, in 53 B. C., he removed to Rome.

Ancient tradition ascribes to Vergil various poems with the declaration that they were composed by him in his youth. Of these the earliest is a couplet on a highwayman, named Ballista, who was stoned to death for his crimes. Fourteen other poems are extant in a collection called *Catalepton* (*Minor Poems*); of these some are certainly not from Vergil's hand, though others may well have been written by him. Ancient authorities mention at least four other poems as written by Vergil in his youth — the *Moretum* (*The Salad*); the *Copa* (*Mine Hostess*); the *Culex* (*The Gnat*); and the *Ciris*. Poems bearing these names are extant, but scholars are divided in opinion as to whether these were written by Vergil or by someone who sought to imitate his style.

Of Vergil's life between 53 and 43 B. C. little, if anything, is known. In 42 he was living in his native district, engaged on his *Eclogues*. The peace and quiet of his home were, however, rudely interrupted. After Octavianus and Antony had triumphed at Philippi, they disbanded their armies, and by way of reward allotted lands to their soldiers. To accomplish this latter purpose they freely confiscated the domains of cities and districts which had taken sides with Brutus and Cassius, the murderers of Julius Caesar. One of the cities to suffer for this

reason was Cremona; since its territory did not suffice, that of its neighbor, Mantua, was also taken, at least in part. Among the lands forfeited was Vergil's farm. Concerning the details of this event the ancient traditions are by no means agreed.

It is best to reject the contradictory ancient (later) accounts and to rely wholly on the evidence supplied by Vergil's own writings — the *Eclogues*. From a careful examination of these it seems most probable that Vergil was ejected with violence and at the peril of his life from his farm, after having been under the impression that he was to keep it; that he then went to Rome, and there, backed by certain powerful personages, he obtained from Octavianus (later called Augustus) the restoration of his estate. One important result of the trials of the years 41 and 40 must be noted, namely, the fact that they led to the formation of a friendship between Vergil and Maecenas, or, if that friendship already existed, they gave it a new impulse. The beginning of Vergil's intimacy with Maecenas must be dated in 41 or 40, or at any rate not much before that period, for Donatus* says that Vergil was but slightly known to Maecenas at the time of his threatened ejection from his farm. Yet in 39 his position in Maecenas's favor was so secure that he was able successfully to commend Horace, the lyric poet, to his kind consideration. In 38 (or 37) Vergil, Horace, and others accompanied Maecenas on one of his missions to Antony.

The *Eclogues* occupied the years 43 or 42 to 37 B. C. Next, at the suggestion of Maecenas, Vergil undertook the *Georgica* (The *Georgics*), spending seven years upon them. There is a story that he read the poem to Augustus as the latter was returning in 29 from the East, after his victory at Actium. While he was writing the *Georgics*, he spent much of his time in Campania, especially at Naples or in its neighborhood. He visited Tarentum, too, during this period and perhaps also Greece.

The *Georgics* were published in 29. The rest of Vergil's life was devoted to the composition of the *Aeneid*. As early as 26 or 25 this work had begun to assume definite shape; Propertius, an elegiac poet, speaks of it then in the highest terms. About the same time Augustus wrote repeatedly to Vergil, begging that he might be permitted to see some portion of the work. In 23 B. C. parts of the poem, among them Book VI, were read by Vergil to Augustus and to his sister Octavia. Ancient authorities tell us that verses which in the mouths of others were dull and lifeless took on a new meaning when they were read by Vergil; hence we may believe the story that, when he read the fine verses of *Aeneid* VI (880–886)

* Aelius Donatus, a Roman grammarian and commentator of the fourth century, wrote a Life of Vergil. This goes back, in part at least, to Suetonius, the famous biographer (75–160?), and through Suetonius to authorities contemporary with Vergil himself.

which recite the praises of the young Marcellus, son of Octavia, whose death had occurred but a short time before, Octavia was completely overcome by her emotions.

In 19, having worked out a draft of the whole *Aeneid*, the poet set out for Greece, intending to spend three years in polishing the poem, and then to devote his remaining days to philosophy. At Athens he met Augustus, then returning from a visit to the East, who persuaded him to return to Italy. On the journey Vergil fell ill of a fever, and died a few days after reaching Brundisium, September 21, of that same year, 19. He was buried near Naples. On his tomb was graven an epitaph which he is said to have composed himself upon his death-bed:

Mantua me genuit, Calabri rapuere, tenet nunc
Parthenope. Cecini pascua, rura, duces.

These verses may be rendered thus:

Mantua gave me birth, Calabria witnessed by death,
Parthenope [*i. e.* Naples] now possesses me [*i. e.* my remains].
I sang of pastures, fields and chieftains.

Dryden renders by

I sang flocks, tillage, heroes. Mantua gave
Me life, Brundisium death, Naples a grave.

In *pascua* the reference is to the *Eclogues*, in *rura* to the *Georgics*, in *duces* to the *Aeneid*.

Vergil was of large stature, with a swarthy complexion, and a certain air of rusticity. His health was uncertain; he suffered from weakness of the throat and stomach, from headaches and from the spitting of blood. Partly out of regard for his health, partly that he might have leisure for his poetical labors he spent most of his time away from Rome, living in Campania and Sicily. In this way, too, he best satisfied his modest disposition, which shrank from the demonstration sure to be made in his honor whenever he appeared in Rome.

As a man Vergil was a gentle, lovable soul, with a modest, retiring disposition, capable of warm affection, and with a nature fitted to win in return enduring friendships. To his love of ease and quiet, and to his preference for the country to the city are to be attributed the lack of stirring events in his career, aside from those connected with his eviction from his farm, in which, indeed, he was passive rather than active. He was a student by nature; practically his whole life was spent in study and composition.

The term *Eclogues* usually applied to Vergil's pastoral poems signifies simply 'Selections,' and is a not unfitting designation for a collection of short, unrelated

poems, especially since, we may be sure, the ten *Eclogues* now extant were selected by Vergil himself from a larger number. The poems also bear the name *Bucolica*, a term of Greek origin, which was given to the poems because they belong to the department of pastoral poetry, *i. e.* to that form of poetry which professes to picture the life and the ways of shepherds, goatherds, neatherds, and the like. Both names belong to a time later than Vergil himself; what title he meant to give these poems is not known.

Tradition affirms that Vergil undertook the composition of the *Georgics* at the suggestion of Maecenas. This tradition is supported by unmistakable evidence in the poem itself. In the third book of the *Georgics* Vergil says, 'Let us now range [in song] the woods and virgin glens, the difficult task you have laid on me, Maecenas. Uninspired by you no lofty work does my mind essay.' Vergil can hardly mean that Maecenas had imposed upon him only the particular subject upon which he was for the moment engaged, that is, the description of the animals to be found on pasture-lands (such is the meaning of the words 'the woods and virgin glens'), but rather that in all his work on the *Georgics* he is carrying out Maecenas's wish. By the opening lines of Book 2, for example, the whole work is inseparably linked with the name of Maecenas.

Maecenas thought, no doubt, that such a poem would go far to rekindle among the aristocrats the old Roman enthusiasm for agricultural pursuits. No occupation was so thoroughly approved by the genuine Roman spirit as agriculture. Roman history loved to represent its heroes and its statesmen as called from the plow to the management of grave affairs of state. A striking feature of the *Georgics* is the stress laid on the dignity of labor. A distinguished scholar (Conington) characterizes the predominant thought of the poem as the "Glorification of Labour."

Vergil was a slow and careful worker. A tradition preserved by Donatus declares that, when Vergil was composing the *Georgics*, it was his habit to dictate a number of verses early in the morning to an amanuensis and then to spend the rest of the day in refining and polishing these and reducing them to the smallest possible compass. According to another story Vergil used to say that he gave form to his verses in much the same fashion as a bear gave shape to her cubs; his meaning was that, as the cubs were at first formless but were afterward licked into shape by the mother, so his own verses, when first made, were rude and uncouth, but were finally, by repeated revisions, forced into proper form. The idea underlying the two stories is the same, namely, that Vergil devoted infinite pains to perfecting the form of his poetry. He spent seven years (36-29 B. C.) on the *Georgics*, which contain only two thousand verses. After devoting ten

years to the *Aeneid*, a much longer poem, he determined to spend three years in revising it for publication. Another evidence of care is the fact that at successive periods he gave his undivided powers in turn to the *Eclogues*, the *Georgics*, and finally the *Aeneid*.

Donatus declares that Vergil, after drafting the *Aeneid* in prose, and arranging the story so as to fall into twelve books, worked out in verse various portions of it as the fancy seized him, without regard to the order of those portions. This statement explains in part something which might otherwise be a sore puzzle to critics, that is, the presence in the *Aeneid* of numerous inconsistencies, especially between accounts of the same events. Though all critics now accept the statement of Donatus, quoted above, there is much divergence of opinion concerning the order in which the books were actually composed. Speculations on this point, however, though tempting, have comparatively little value, since we lack data on which to base a solid judgment.

Another remark made by Donatus in this general connection is important. That the flow of his inspiration might not be hampered, Vergil was wont, says Donatus, to leave parts of his work unfinished, inserting temporarily the best verses at his command, however unsatisfactory, and passing on to other parts of the poem. These stop-gap verses he jokingly described as "slender props designed to bear the weight of the poem until the solid columns should arrive." It has been thought that the numerous half-verses to be found in the *Aeneid* are examples of such stop-gaps, such 'slender props,' though these half-verses, except in one instance (3.340), are in no way defective in syntax or in sense.

One so keenly alive as Vergil was to beauty of form must have been deeply conscious of every imperfection in his work. One proof of this sensitiveness is his departure for Greece with the design of devoting so long a time — three years!! — to the final revision of his poem. Another is the story that, before he left Italy, he begged Varius to destroy the *Aeneid*, if harm should befall its author. Tradition further says that in his last illness he called for the case in which he kept the manuscript of the poem, intending to commit it with his own hand to the flames. Fortunately, his attendants gave no heed to his wish. He then bequeathed all his writings to Varius and another friend, the poet Plotius Tucca, enjoining them to see to it that nothing should be published save what he had himself given to the world. With the endorsement, however, of Augustus, Varius and Tucca published the *Aeneid*, leaving it, save for some slight corrections, as it had come from Vergil's hand. Donatus, who tells this story, goes on to say that others were less considerate of the poet's work: "Many sought to fill out the incomplete lines to be found in the *Aeneid*, but the task proved too difficult

Nec si frigoribus medus: Hebrumq; bibamus;
Scythomasq; nives hyemis subeamus aquosæ.
Nec si cum moriens alta liberaret in ulmo:
Aethiopum uersenus oues: sub sydere cancri.
Omnia uincat amor. & nos cedamus amor.
Hec sat erit diuæ: uestrum cecinisse poetam.
Dum sedet: & gracili fuscillam texat bibulo.
Pierides: uos hæc facietis maxima Gallo.
Gallo: cuius amor tantum mihi crescit in horas:
Quantum uere nouo: uiridis se subiacet alnus.
Surgamus: solet esse grauis cantantibus umbra.
Iuniperi gravis umbra. no cēt & frugibus umbræ.
Ite dpmum saturæ: uenit Hesperus: ite capelle

Quid faciat lætas segetes: quæ sydera seruet
Agricola: ut facilè terram profundat aratri:
Sæmina quo iacienda modo: cultusq; locorum:
Edocuit: messes magno olim fœnore reddi.

Quid faciat lætas segetes:
quo sydere terram
Vertere mecenat: ulmisq;
adiungere uites.
Conueniat: quæ cura bouum:
quis cultus: habendo
Sic pecori: atq; apibus
quanta experientia parati:
Hunc canere incipiam: uos o clarissima mundi
Lumina: labentem celo quæ ducitis annum:
Liber: & alma Ceres: uestro si numine cellus
Chaoniam pingui glandem mœcauit arista.
Poculaq; muentis Achelolia miscuit uuis.
Et uos agrestum præsentia mirum Fauni
Ferte simul: Fauniq; pedem: Dryadesq; puellæ:
Munera uestra cano. tuq; o cui prima frementē
Fudit equum: magno cellus percussu tridenti:
Neptunne. & cultor nemorum: cui pingua Cææ.

never during can. respect for privacy of person
person. It is hard enough to have
looking without the so little details of the
no feeling like entering house of being

4.

for them, since every such verse, save one, yields complete and perfect sense." In the fact that Vergil did not live to give his poem the final touches and to reduce its parts into one perfectly harmonious whole, and in his peculiar methods of composition we are to find the explanation of most of the blemishes — and few indeed they are — which modern criticism has detected in his poem.

Everywhere in the *Aeneid* we are made to feel that Aeneas is the destined founder of a mighty empire, that of Rome itself. Everywhere stress is laid on the thought that the Romans of Vergil's time are the lineal descendants of Aeneas and his followers. According to the *Aeneid*, Julius Caesar and Augustus trace their ancestry back directly to Aeneas himself. In certain of the comrades of Aeneas Vergil finds the progenitors of many of the proudest families of Rome. In the first book we have from Jupiter's own lips a foreshadowing of the history of Aeneas, described in terms of the history of Rome. Its crowning moment is the coming of "Trojan Caesar of goodly lineage," *i. e.* Augustus. He is to conquer the East and after his death to find a place in heaven among the gods. In the days of his rule the virtues of the Golden Age of the world are to flourish anew, wars are to cease, and peace is to reign supreme. In Book VI, Anchises, the father of Aeneas, looking down the centuries to come, unfolds the glorious career of Aeneas's descendants by naming one after another the great men who, in Vergil's day, had a place on the muster roll of the heroes of Rome. When Vergil makes Dido with her last breath curse Aeneas and pray that between her people and his no lasting peace shall ever be formed, he has in mind, of course, the long struggle between Rome and Carthage and is supplying a poetical explanation of that feud.

The national and patriotic character of the *Aeneid* comes out strikingly also in the numberless allusions to Italian places, stories, or ceremonies. As the Trojans journey toward the promised land, the streams and towns in the Tarentine Gulf, in Sicily, and in Campania by which they pass are all enumerated. Still more lovingly in the last six books, which narrate the events that followed the coming of Aeneas to Italy, does the poet dwell on countless names of islands, mountains, lakes, rivers, cities, and districts famous in the history of Rome and Italy. In Book VII, in a passage (647-817) which has been finely entitled "The Gathering of the Clans," there is a dazzling description of the forces that Turnus is to lead against Aeneas. Here people after people and place after place that had in fact been prominent in Italian history are named by Vergil. Foes of Aeneas, and so of Rome, they were in Aeneas's time, but by Vergil's days they were proud to call themselves parts of the Roman domain, parts of an Italy unified under the guidance and control of Rome, and glad to share in the blessings which Rome, through the rule of Augustus, was bestowing upon the world.

In Book VIII, Aeneas is escorted round the sacred places of Rome itself — the Asylum, the Lupercal, the Capitol, and the Palatine. In long array, too, are mentioned in various passages local or peculiar forms of worship or ceremonial observance, such as the Actian Games, the opening and the closing of the Temple of Janus, the worship of Hercules on the site of Rome, etc. Many of these names were laden with rich reminiscences of the glories of Rome; all spoke with varying voices of the one theme, the steps by which Rome had risen from humble beginnings to be the mistress of the world.

Thus, in a multitude of ways, Vergil brings the story which forms the groundwork of his poem into the most vital connection with the career of Rome. He reminds his countrymen of the glorious past, emphasizes the blessedness of the present, and hints at a richer development yet to come. His poem is an expression, in an imaginative and idealized form, of one great aim of the policy of Augustus — the national policy. Vergil's countrymen recognized the national and representative character of the *Aeneid* by calling it *Gesta Populi Romani* (*The Deeds of the Roman People*).

What has just been said will be brought out into clearer relief if we consider Vergil's conception of the character of his hero Aeneas. The epithet most frequently applied to him is *pius*, a term suggestive of the careful performance of duty in all the varied walks of life. As an individual man Aeneas shows his *pietas* in his devotion to the gods and his obedience to their commands, in his care for his aged father and his youthful son, and in his constant solicitude for the companions of his flight. But Aeneas is not merely an individual. He has also a representative capacity: he typifies the future Roman race, embodying in himself, like the race whose progenitor he was destined to be, the qualities of a warrior, a ruler, and a civilizer of men. The terms in which Jupiter speaks of Aeneas in Book I are identical with those in which, in Book VI, Anchises apostrophizes the future Roman race. In short, Vergil pictures Aeneas as accomplishing the very things which the Roman race is destined to achieve and as earning immortality by the very qualities which were believed to have made Rome herself illustrious.

The personal and the national elements of the *Aeneid* are so closely interwoven that it is difficult to separate them. Side by side with the glorification of Rome runs another theme, the foreordained greatness of Augustus. Donatus emphasizes this dual function of the poem when he declares that in the *Aeneid* Vergil sought to include both the origin of the city of Rome and the origin of the family of Augustus. We have seen that Jupiter himself describes the coming of Augustus as the consummation of all the glorious destiny of Aeneas and his descendants,

in other words, of Rome. In the description of the Shield of Aeneas (Book VIII) the one thing to which all else is made to contribute is the account of the Battle of Actium and the Triumph subsequently celebrated in Rome by Augustus. Anchises prophesies that Augustus will restore the Golden Age of the world, and that by his conquests he will compass a wider expanse of earth than was covered even by Hercules in his many wanderings or by the god Bacchus himself in his triumphal progress through the world. Not only is Augustus to be supreme on earth, but after his death, so Jupiter himself declares, he is, like Romulus of old, to find a place in heaven among the gods.

It was inevitable that a poem whose object was to praise the whole glorious career of Rome should dwell with especial emphasis on the age of Augustus. That age must have seemed to many the brightest epoch in the career of Rome. In the twelve years that lay between Augustus's victory at Actium and the death of Vergil Italy and the provinces had had abundant opportunity to experience the benefits of the strong rule of Augustus and to rejoice in the lasting peace his supremacy had brought. Thanks to that peace the material prosperity of Rome was greater than it had ever been before; in external aspects the city was worthy at last of its position as a world center. When we remember that for nearly a hundred years before the Battle of Actium civil war, with its attendant horrors of bloodshed and proscriptions, had been almost incessant, we can readily forgive Vergil and his contemporaries for characterizing as 'divine' the man through whose rule war had been replaced by peace, and chaos by law and order. We may go further and believe that there was no small measure of true feeling back of the language of adulation in which they so often addressed Augustus.

In drawing his picture of Aeneas, Vergil thus had Augustus ever in mind. He wished his readers to see in Aeneas the *founder*, by decree of the Fates, of Rome, and so, by the will of heaven, the source of all the greatness not only of Rome itself, but also of Italy, an Italy unified and developed, for its good, by Rome. He wished them to see in Augustus a glorified, completely *successful Aeneas*, who had *finished* the work Aeneas began; he wished them to see in the beneficent rule of Augustus at once the crowning glory of the history of Rome and Italy and the promise of a still more glorious future. The career of Augustus, then, had been foreordained and predestined by the Fates, even as that of Aeneas had been. Augustus, too, was *pius*, in the varied senses of the word. The first leader and the last leader of Rome and of Italy were thus, in Vergil's plan, embodiments, both of them, of the will of heaven and of all that was best and finest in the Roman, the Italian, character.

Another purpose of the *Aeneid* was to further the religious revival which Augustus had so much at heart. Vergil's deep moral and religious temperament led him to support most heartily this part of the Emperor's policy. The religious element of the poem is all-pervasive. It shows itself, for instance, in the emphasis everywhere laid on the thought that in *all* his wanderings, sufferings, and wars Aeneas is under the guidance of the gods and of the Fates. In the very first verses of the poem the purpose back of *all* the experiences of Aeneas is set forth as his desire to bring his country's gods into Latium and to lay the foundations of the Roman State. At every turn Aeneas seeks by prayer and sacrifice to appease the gods and to learn their will. From first to last the destinies of Rome are moulded by the gods. Nowhere does this religious element manifest itself more strikingly than in the description of the Shield of Aeneas. Augustus is pictured there as leading forth to battle not only all classes of Rome's loyal subjects, but the gods as well; Apollo especially fights for him, and in fact decides the fortunes of the fray. On Antony's side are 'monstrous forms of gods of every birth,' so that the battle has a double meaning as a struggle not merely for the preservation of the Roman State but for the defense of the national gods as well. In celebrating his Triumph, Augustus consecrates to the gods 'a votive tribute of deathless gratitude, three hundred fanes the city through.' The allusion here to the Emperor's activity in restoring and building temples is clear. In every temple, continues Vergil, grateful thanks are rising to the gods, the altars are all ablaze with incense, before every altar slaughtered bullocks lie, a sacrifice of thanksgiving. Augustus sits on the threshold of the gorgeous temple he had built on the Palatine to Apollo, counting over the offerings of all the nations of the earth, and hanging them on the gates of the temple. The spirit that underlies the whole description is identical with that which pervades a famous ode of Horace, that it is only by giving due heed to religion and to the claims of the gods that the loftiest success can be obtained.

One other way in which the religious element of the poem is brought into clear relief consists in constant reference to religious customs, sacred places and the like.

Vergil is fond of tracing Roman religious rites back to ancient and impressive origins. A case in point is the passage in Book III in which he ascribes the Roman practice of praying with the head covered to advice given by the prophet Helenus to Aeneas. Aeneas's visit to the Sibyl, made in accordance with a warning from supernatural sources, supplies an effective poetical explanation of the importance ascribed in Roman history to the famous Sibylline Books.

Prominent among the merits of the *Aeneid* are the fidelity with which it embodies the spirit of the times and reflects the attitude of Vergil's contemporaries toward their fatherland — in a word, the profoundly patriotic spirit which pervades the poem. In the *Aeneid* Vergil portrays the Romans and Rome as the Romans loved to think of themselves and of their country. As a national poem the *Aeneid* has no equal in any language.

The other special merits of Vergil — his mastery of language and meter, his power of minting

“All the chosen coin of fancy flashing out from many a golden phrase,”

the majestic “ocean-roll” of his rhythm, are finely set forth by Tennyson in the poem which, at the suggestion of the people of Mantua, he wrote in 1881, on the nineteenth centenary of Vergil's death.

The reader of the *Aeneid* who knows earlier Latin literature and is versed in Greek literature will be reminded again and again of earlier writings, both Greek and Latin.

To Vergil's contemporaries one of the most striking and most attractive features of the *Aeneid* was the wealth of literary and antiquarian associations displayed on every page of the poem. Vergil had studied with scrupulous fidelity every bit of epic poetry in Greek and in Latin. He had mastered, too, the works of the great tragic writers of Greece, and of all his Latin predecessors in any field of poetic effort. He had examined with minutest care all the legends current concerning the wanderings of Aeneas, and his coming to Italy, and had devoted much study to various matters of antiquarian lore, especially Roman religious ritual. Naturally, then, the *Aeneid* is, in a way, a reproduction of all earlier Latin poetry, and of much of the poetry of Greece. To Vergil it was a matter of prime importance that his poem should have, in as great a degree as possible, the flavor of Greek associations. The following words, though written of the *Georgics*, can with equal propriety be applied to the *Aeneid*: “Both the poet and those for whom he wrote were *possessed* with the greatness and beauty of Greek literature; and the poem at every turn is intended to remind them of it.”

We shall, however, do well to remember that in all probability many of the resemblances between the verses of Vergil and those of some Greek or Roman predecessor were accidental or due to unconscious reminiscence. Take the case of Tennyson, for example. More than once critics and reviewers pointed out resemblances between what he had written and works which, as it happened, he had never read, and even works in languages which he did not understand. Ten-

nyson himself complained that some critics seemed to imagine that the same idea could never have occurred independently to two men looking on the same aspects of nature. Something of this feeling must have been Vergil's when, in answer to the charge made by some of his contemporaries that he had plagiarized Homer, he said: 'Let them try to steal for themselves as they say I have stolen for myself, and they will find that it is easier to rob Hercules of his club than to rob Homer of a single verse.' We may compare, too, the remark made by Browning: "Tennyson suspected of plagiarism? Why, you might as well suspect the Rothschilds of picking pockets."

Again, the statement that Vergil imitated the writings of this or that predecessor is not of itself a condemnation or a reproach. That the *Aeneid* is incomparably superior to all earlier Roman epics no one can rightly deny. In this respect it may be truly said of Vergil that he borrowed from his Roman predecessors only to improve.

A direct comparison between the Homeric Poems and the *Aeneid* is impossible, because they belong to very different types of poetry. It will be sufficient to say here that, though the Homeric poems rank higher in general estimation than all others, Vergil, by breathing into his borrowings from Homer a distinctively Roman spirit, succeeded in creating a form of poetry almost, if not quite, unrivalled. Let us remember, too, that no one refuses to acknowledge the greatness and the originality of Shakespeare or Milton, even though he knows that both poets borrowed freely from writers in more than one language. What matters is, not the *source* of a writer's materials, but the use he makes of them. Vergil, Shakespeare, Milton, all alike, made out of their borrowings a wholly new thing.

Another point is to be noted in this connection. A distinguished scholar (Conington) has shown that Vergil wished himself to be regarded, primarily, not as the *imitator* but as the *rival* of Homer. The Romans of the Augustan Age looked upon themselves as the descendants of Aeneas and his companions. As the poet of Rome, therefore, Vergil was in effect the poet of Troy and thus by necessity a *rival* of Homer, the poet of the Greeks. As an illustration of the difference between the viewpoints of the two poets it will suffice to refer to their descriptions of Odysseus. To Homer, the Greek chronicler of Grecian exploits, Odysseus was 'the man of many counsels,' 'the man of many devices,' ever ready and resourceful, always able by some shrewd move to advance his own or his people's cause. In a word, Homer thoroughly approved Odysseus. To Vergil, the poet of Troy, Odysseus is the arch enemy of his people; hence to Vergil the shrewd schemes of Odysseus, which to Homer seem justifiable, nay worthy of highest praise, are

merely so many instances of fiendish craft and trickery. In short, as Conington says,

. . . Virgil imitated Homer, but imitated him as a rival, not as a disciple; his object was not to give a faithful interpretation of his great master, but to draw forth his own genius and satisfy the age in which he lived; and accordingly he modified the Homeric story at pleasure, according to the thousand considerations that might occur to a poetical artist, a patriot, and a connoisseur of antiquarian learning . . .

Further, the *spirit* of the *Aeneid* differs widely from the spirit of the *Iliad* and the *Odyssey*. The *Iliad* and the *Odyssey* are individualistic, not national poems; the *Aeneid* is, over and above all else, a *national* poem, the poem of Rome and of Italy. Thus, in spirit, the *Aeneid* is not dependent on the *Iliad* and the *Odyssey*; it is, rather, in sharp contrast with them. The reader should set the later poem over against the two Greek poems; he should not compare the later poem with the Greek poems.

The success of the *Aeneid* was as pronounced and lasting as it was speedy. While it was yet in preparation, its progress was watched with the most intense interest. When Vergil had been engaged upon it but two or three years, Propertius, the elegiac poet, prophesied that a work was forthcoming which would surpass the *Iliad* itself. Augustus often expressed the desire that he might be permitted to see some portion of the poem; and Vergil finally yielded to the Emperor's entreaties. Through this and similar recitations parts of the poem had become known before the poet's death and the general eagerness to see the complete work had been emphasized. The way was thus paved for the warm welcome which it received at once, when it was at last given to the world — "from the day of its publication it [the *Aeneid*] was a classic." Passages from the writings of the rhetorician Seneca, who died in 39 A. D., show that the *Aeneid* was very frequently quoted, especially by orators and rhetoricians, within the first decade after Vergil's death. In a poem published about the beginning of the Christian era, Ovid speaks of the *Aeneid* as 'the most brilliant work Latium has yet produced.' No less than three different inscriptions on the walls of Pompeii give part of the first verse of the poem, *Arma virumque cano*; on yet another wall we find part of the first line of the second book. In the baths of Titus at Rome some one scratched the words *Tantae molis erat* (see *Aeneid* 1.32).

In 1891 there were discovered at Pompeii two medallion portraits, one of Vergil, the other of Horace. Before Vergil lies a copy of Homer, before Horace a volume inscribed with the name of Sappho. Here we have clear proof that

before 79 A. D., the year of the destruction of Pompeii, these two poets were associated in the minds of the people as the great epic and the great lyric poet of Rome.

The *Aeneid* became almost immediately a textbook, in fact, the leading textbook, in the Roman schools of grammar and rhetoric. This use of the poem antedates the death of Augustus in 17 A. D., and so belongs to the first quarter of a century after the poet's death. In a well-known passage, Quintilian, the leading authority on rhetoric in the first century A. D., after dwelling on the importance of teaching a boy who would be an orator to read aloud properly, passes on to commend the practice whereby reading in the Schools begins with Homer and Vergil. 'This custom,' he says, 'is a sound one, even though it requires a mature judgment to understand these poets aright. This maturity of judgment will come in time; besides, one will read these poets more than once.' In a piece published about 120 A. D. Juvenal, the famous satirist, draws a vigorous picture of boys in school before daylight, bending over their copies of Vergil and Horace, which are black with the smoke of the lamps by which they are trying to read. For centuries, in fact, the works of Vergil, especially the *Aeneid*, held the first place, not only in elementary education in grammar and literature, but in the higher fields of rhetoric and of advanced scholarship. Vergil's usage became ere long the leading authority on all matters of grammar and style. For the antiquarian, too, the *Aeneid*, by reason of the wealth of the information it conveyed on divers Roman customs, had a peculiar charm. Many commentaries, as well as special treatises on particular points, were written by Romans in the course of this profound study of the *Aeneid*.

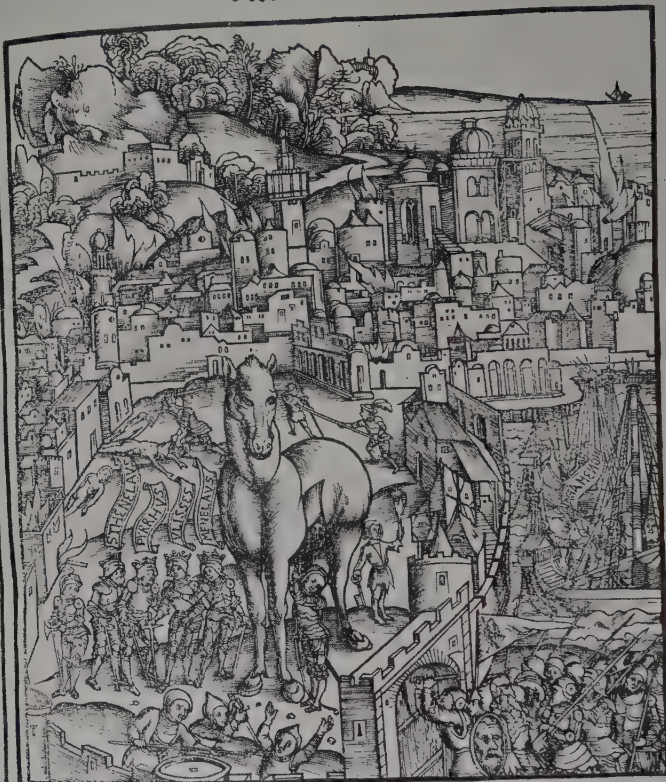
Passing now from these general statements to a more detailed discussion, we note that, so long as Rome retained a literature of any worth, Latin writers repeatedly mention Vergil in terms of unfailing respect and admiration. Thus Ovid twice speaks in high terms of the *Aeneid*, declaring that the poem will be read 'so long as Rome is the capital of a subject world.' Silius Italicus, Juvenal, and others call Vergil a rival of Homer himself. Martial repeatedly speaks of him in high terms, going so far as to declare that, had Vergil chosen to devote himself to lyric poetry or to tragedy, he could easily have surpassed the greatest masters in these branches of literature. Tacitus states that in his time there were more people who questioned the greatness of Cicero than there were who took exception to the fame of Vergil. Pliny the Younger tells us that the poet Silius Italicus 'used to keep the birthday of Vergil more scrupulously than he did his own, especially at Naples, visiting there the poet's tomb as reverently as if it were a shrine.' Quintilian relates that once, when his teacher, Domitius Afer, was

Wylt enbaſſe thyſelfe in a ſtrange contrie, and ſene the co;
queſte of thyn olde ſervage/ And yf the glorie of this
thyng wyſche unto the oughe to be reſonable/ can not mo-
ue the cherite/ ſurpynge the yepne & the tancell of the co-
queſte wyſche thou ougheſt to attribyte to thyne magyn
ſpake as to thy rſone/ atte leſſe ſpake wyth ype thy ſe
pre Volue/ to wylm the wyame of pſaie/ & the ype contrie
womanne are due after thy wyth thyſt ſervatall, & woe ſe
ſuche manere of wyſche that the ſeourage ſe unto the atty-
bute/ to haue mate conqueſt thereof. The wyſche thynges
thine ſape, the ſape Mercupus ſet ſurpynge vapynſſed
oute of ennas ſuſt, as a thyng that one ſe of ſere/allbag
ce dylapynge from hym abait tyll that it is ſeen nomore.
Wylſt this ennas was ſore aſhaped of the grete dyſon
wyſche that ſe had ſen, ſo that ſe aſore as a man tancyl/
ſhe out of his wyſche wythout ſact, his ſerre byganne to
growell & deſſe ſpward the artens formatyue of ſact the
re ſlopped wythyn hym, in ſomoch that ſe myght not ſacta
for the grete ſerour & ſer that ſe had had, deſtynge ab the
all thynges to ſee & ſene this ſhock contrere of cartage for
to ſpene a place of ſurety, thynpynge in hymſelfe to ſe in dait
gret of his rſone/ as ſonge as ſe dyllectly thre/ wyth ſſa
dyng the muſtrepue monpynne woe to hym by the comas
ament of the goodie, & ſerthe not what to woe ſo mocht ſe
is elpyrde of ſodam ſowde immenſe/ not by what waies ſe
ſe maye noſſe theſe thynges to dyde ne what tynes ſe
ſhall taſte at the begynnyng of bre wydes hymſelf to ſa/
lype & to gyue a colour to his wyſſalle/ & aboe longe in this
thougher woutenſe and ſervatall, wythout to ſete his
purpoſe to condeſcende to any parte of that ſe wold to ſene

the end that it ſened hym for the biſt to caſte the of dyes
kynghomes. One named Neſſon a noſſer ſerage/ and the
thre is the ſtonge cleant, to dyſome ſe commatred that
alle ſerctly the ſolte woe make woe by ſhippes/ aſſenſible
theyr ſolſe (aſſe theyr armures and alle other apparell
ſe for to repart incompent y ſe ſolde exepne. And that they
ſolde woe this conſult in deſpynnyng their goyng/ to then
re that yf it were antecyped by ſome waie/ men ſould bene
that it were a manere of a ſerpyng.

¶ Wold dyde ſynolpynge the departhyng of ennas ianne
through the cyte of cartage as a woman deſerate and
from herſelfe
Capitulum gñ

The ſilabes right gladly dyde fulſſie reſſet ſome
the commatredment of ennas/ the wyſche to wyng
of ſo grete a ſore, nor that ſe wold ſabancoure & ſene ſer
ſinoſ wyth hymſelf/ by what waies ſe myghte ſerue it
unto ſer, in what wydes or what ſer/ and in what ma-
ner moſt honelle for to gyue ſe leſſe ſowde. But the que
ne dyde atpde of the grete conſepte enflamed wyth deſionſe
ſone that can neure ſe ſacpate prouche/ ſerle ſuſte the ſer
te by cauſe that the ſer ſer that albares ſerth hym ſel
ſe wythyn his waies, and ſpyneth woe thyng ſo ſure ſer
that ſe putteſt it in aoubte can not ſe loſſedly ſerue
ſe/ ſame that enyl goddeſſe reporteth unto ſer that ſene
as mat his name to ſe armed and repayed, wyth ſe y/
magyneth ſerle/ that ſe dyde ſo for to repate and goo ou-
te of ſer lande & Jucſpynne as alle ſurpynſe & out of ſer
wyſche, toſe to ſpene ſer ſelfe & ianne through y cyte of cartage
as a mad woman, as thyas y grete preſſerſſe dyde in tyme



i Reddie S. Quasi debui
torre reddidit his terris.
Eit hora. Nunc quis ubi
cedunt Virgiliū debet
nibus atque reddas. in
i. umē precat DONA
TVS. Reddit. vi. ē bono
verbo. Nā quos occulā
das vinctus accipat: red
dat am. k. Teriandē.
s. Polyucia: & Argie fili.

Extulerat: fatiq; deum defensus iniquis

Inclusos vtero danaos: et pinea furtim

Laxat claustra Sinon: illos patefactos ad auras

Reddit equis: etiq; cauo se robore promunt.

Thersandr⁹ stherelulq; duces: et dyrus viisses:

Demissum lapsi per funē: athamascq; thoascq;

i Stethelus S. Capanei: et
Euxdnes filius
m. Vlysses. s. Laertie: &
Antione DONA. Vly
ses & ipse dux intelligit.
n. Toas. C. fili⁹ Adromo
nis ex atholia.
y ii

asked what writer, in his judgment, came nearest to Homer in greatness, he replied, 'Vergil is second to Homer, but nearer to the first than he is to the third of poets.' A stronger proof, one might almost say, of the preeminent place of Vergil in Roman affections is afforded by the literary history of the second century A. D., from Hadrian's time onwards. This period is marked by a decided reaction in favor of the early, *i. e.* the pre-Augustan, writers of Rome, and yet, though Horace, Ovid, and others of the Augustan poets were practically unread, there are no signs of a decline in the enthusiasm inspired by Vergil.

It is a familiar saying that imitation is the sincerest form of flattery. If this is true, later Roman poets and prose writers alike paid Vergil the highest compliment in their power, for the *Aeneid* influenced more or less the whole subsequent development of Latin literature. The poet Ovid and the historian Livy, who died respectively in 18 and 17 A. D., both have many reminiscences of the *Aeneid*. Lucan, in his epic poem, entitled *Pharsalia*, and Manilius, in his astronomical poem, imitate Vergil to some extent.

The three epic poets of the latter part of the first century A. D., Valerius Flaccus, in his *Argonautica*, Silius Italicus, in his *Punica* (a history, in verse, of the Second Punic War), and Statius, in his *Thebais*, all show the closest study and imitation of the *Aeneid*. Though Juvenal does not directly imitate Vergil, he very frequently refers to passages of the *Aeneid*.

More important, however, than any of these evidences is the influence exercised by the poetry of Vergil upon the style and vocabulary of the historian Tacitus, the greatest Roman writer of post-Augustan times. An English writer has said that Tacitus conned the *Aeneid* till it colored his diction so strongly that a Vergilian parallel is often the best commentary on his writings, serving to dispel the obscurity of a passage or to decide between rival readings.

One most curious testimony to the unique position of Vergil in Roman estimation is to be found in the so-called *Sortes Vergilianae*, a name given to the practice, in vogue as early as the time of Hadrian, of seeking to learn the future by opening at random a volume of Vergil, and taking the first line on which the eye fell as an indication of the nature of future occurrences. Even Emperors consulted Vergil in this way, and the practice lasted for many centuries. It "shows not only the immense popularity of Vergil, but also the veneration with which he was regarded; for such powers of prophecy were only ascribed to books which were venerated because of their sacred character or on account of the extraordinary wisdom they were supposed to contain, such as Homer, the Sibylline books, and, at a later period, the Bible." It is said that Charles I of England once experimented with the *Sortes Vergilianae*, opening at the passage in the

fourth book of the *Aeneid* in which Dido is predicting for Aeneas wars, defeat, and death.

By at least two persons of importance, the one a classical scholar, the other a woman of distinction, the *Sortes Vergilianae* were used in this way during the World War (1914–1918).

Enough has been said to show that, while the Roman empire remained pagan, Vergil was its foremost poet. This unique position was not altered in any way by the rise of Christianity. In the fourth century Ausonius, though a professing Christian, knew Vergil much better than he did the Bible, and in the same century St. Augustine, the most illustrious of the Latin Fathers of the Church, calls Vergil 'the brightest bloom of pagan art.' When St. Jerome heard that Rome had been captured by the Visigoths under Alaric, it was in verses of the *Aeneid* that he expressed his sorrow. Jerome also, by citing a verse of the *Aeneid*, gave expression to the deep and solemn feelings stirred within him by the gloom of the Catacombs, the home of Christian worship.

The factor that more than any other determined the permanence of Vergil's fame during the Middle Ages was the circumstance that Latin remained the language not simply of the outside world, but of the Church itself. In order to write Latin respectably the Fathers of the Church were, of course, obliged to study it; hence grammar held its place, being, in fact, regarded throughout the Middle Ages as the first and the most important of the liberal arts. In this study of grammar the works of Vergil, especially the *Aeneid*, continued to occupy the preeminent place which had been theirs in the grammatical and rhetorical investigations of the first four centuries after the poet's death.

It is to their use in the schools of the Middle Ages that we owe the preservation, not only of the works of Vergil, but also of the works of Horace, Ovid, Juvenal, Statius, and others. To this use also we are to trace the immense number of quotations from Vergil's writings which are to be found in the works of Christian authors all through the Middle Ages.

We have seen that even his Roman countrymen had credited Vergil with profound and infallible knowledge on a wide array of subjects. An interesting development of this point of view is seen in the host of legends which, especially in the thirteenth to the sixteenth centuries, gathered around his name. These legends pictured him in part as a magician, in part as a prophet who foretold the birth and the work of Christ.

The tradition that made Vergil a magician originated at Naples. There he had spent much of his life, there he had been buried. From this basis of fact was

developed a series of legends in which he was represented as having been governor of Naples, and as having manifested great concern for the welfare of its people. For example, he had set upon one of the gates of the city a bronze fly which, while it lasted, drove all other flies away from the city; he had miraculously freed the town of serpents; nay, he had even founded the city and had built its walls, giving the people at the same time a talisman which was to preserve them for ever from attack.

Foreigners who chanced to visit Naples became familiar with these legends and carried them to other lands, first to France, then to Germany. Nor were the legends welcomed only by the people; they found their way into learned works. Presently, Vergil's superhuman powers came to be connected with Rome as well as with Naples. He was believed, for instance, to have built at Rome a beautiful palace, in which were set up statues representing the various provinces of the Empire, each holding a bell. Whenever any province was planning a revolt, the bell held by the statue representing it began to ring. Another story recited how Vergil had erected at Rome a magical mirror by means of which events happening in far distant places could be seen. These legends show clearly the preeminent place occupied by Vergil in the popular imagination of Europe.

It was an old idea that the Sibyl had foretold the coming of Christ. In the twelfth and the thirteenth centuries this idea took firm hold on the popular mind. Naturally enough the name of Vergil was associated with that of the Sibyl in this connection. From the very first Christian authors had sought to find in the pagan writers an anti-pagan spirit and a tendency toward Christianity. The greater the pagan writer, the more pronounced was the tendency, so they declared. In Vergil's case there was a special reason for such declarations, *i. e.* the fourth Eclogue. In this Eclogue Vergil had predicted the birth of a marvelous child in whose time the world was to be regenerated and a new era of happiness, justice, love and peace was to begin. Christian writers, as early as the fourth century, identified this child with Christ. In the so-called Miracle Plays and Mysteries of the Middle Ages the Sibyl and Vergil often appear together, giving their testimony concerning Christ. In ecclesiastical art Vergil often appears in this character of a prophet of Christ.

To trace the influence of Vergil upon the thought of the world, and in particular upon the thought and the language of poets of all nationalities would be a most fascinating task. It would also be a most laborious task, so widespread has been Vergil's influence, so great the host of those who have felt that influence. It will be possible here to touch only what Vergil himself would have called the

summa fastigia rerum, the main points of the story; even these can be touched only in the lightest way.

With the revival of learning, Vergil's place in the world of culture became, if possible, even larger and more secure than it had been in the Middle Ages. In his *Divina Commedia* Dante takes Vergil as his master and his guide through the *Inferno* and the *Purgatorio*; the *Inferno* shows careful study of *Aeneid* VI. Ariosto, in his *Orlando Furioso*, and Tasso, in his *Gerusalemme Liberata*, both show deep traces of Vergilian influence. The Portuguese poet Camoëns, in writing a history of Portugal in epic form, used Vergil as his model. In Germany, to take but a single example, the poet Schiller was a profound admirer and close student of Vergil, and translated parts of the *Aeneid*. In France and England the poet's fame has ever been secure. One of the publications of Caxton, the first English printer, was a translation of Vergil. Since that time there have been innumerable translations into English, both in prose and in verse. From the time of Chaucer to the present day it would be hard to name an English poet whose writings have not been influenced more or less by those of Vergil. In this connection Spenser, Shakespeare, Milton, and Tennyson deserve special mention.

The following words of a distinguished critic* bear witness to the place Vergil has held in France and in England:

... [Vergil's] prestige was greatest during the century of French ascendancy in modern literature, that, namely, between the age of Milton and that of Lessing. The chief critical lawgiver in that century was Voltaire, and no great critic has ever expressed a livelier admiration of any poem than he has of the *Aeneid*. It is to him we owe the saying, "Homère a fait Virgile, dit-on; si cela est, c'est sans doute son plus bel ouvrage." He claims elsewhere for the second, fourth, and sixth books of the *Aeneid* a great superiority over the works of all Greek poets. He says also that the *Aeneid* is the finest monument remaining from antiquity. As Spenser was called the "poet's poet," so Virgil might be called the orator's poet In the great era of English oratory, no author seems to have been so familiarly known or was so often quoted. We read that "... [Burke] . . . always had a ragged Delphin Virgil not far from his elbow." A vestige of the attraction which his words had for an older school of English politicians may be traced in the survival of Virgilian quotation in some of the parliamentary warfare of recent times . . .

Far better than the attempt to trace in detail the influence of Vergil on the poets of any one country or even of any one period will be to give a suggestion

* W. Y. Sellar, *The Roman Poets of the Augustan Age: Virgil* (Second Edition), 67-68 (Oxford: At the Clarendon Press, 1883).

of his influence on some one poet. As such poet, Tennyson will serve, as both well known and recent; and the words of an eminent critic* may be quoted:

It is of course in Tennyson, of all the English poets of the last century, that the Virgilian influence is most obvious and most pervasive. He has himself borne the most direct and most eloquent witness to it. All readers of poetry throughout the English-speaking world are familiar with the passage in *The Daisy* where he tells us how a phrase of Virgil "kept a ballad-burthen music" in his head for hours upon hours and moulded his own voice to its cadences: with the sonnet in which, with mingled affection and reverence, he enthrones

*"Old Virgil, who would write ten lines, they say,
At dawn, and lavish all the golden day
To make them wealthier in his readers' eyes,"*

among the heavenly choir whose music is deathless: and above all, with the magnificent lines *To Virgil* written for the nineteenth centenary of the poet's death, which are at once the finest and amplest account ever given of the profound and majestic quality of the *Aeneid*, the fullest acknowledgment of his own lifelong devotion to Virgil, and the nearest approach made by any modern poet to the splendour of the Virgilian verse. But page after page might be filled with citation of passages where he moves in Virgil's footprints and is inspired by his influence...

CATALOGUE OF THE EXHIBITION

COMPILED BY PAUL D. BAILEY

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Manuscripts

CASE 1

AENEID. Book VII (ixth or xth? century). A fragment consisting of 2 leaves containing lines 250 to 361. Written on vellum in a French hand. The leaves had been used as end papers in an old binding.

Lent by Robert Garrett, Esq.

AENEID (xiiith century). A manuscript on vellum consisting of 124 leaves. Italian, about the middle of the thirteenth century. (The first four leaves appear to be of a later period.) Several ornamental initials. Marginal and interlinear notes written by different hands and at different periods.

Lent by Robert Garrett, Esq.

AENEID. Book XII (xivth century). A fragment consisting of one leaf containing lines 234 to 272 (recto), and lines 273 to 311 (verso). Written on vellum.

Lent by George A. Plimpton, Esq.

BUCOLICS AND GEORGICS (xvth century). A manuscript on vellum consisting of 51 leaves. Italian in style. Five borders and initials, besides some smaller letters, illuminated in gold and colors. Borders of French pattern.

Lent by George A. Plimpton, Esq.

OPERA (xvth century). A manuscript on vellum consisting of 218 leaves. Italian (Florence). Rubricated; initials in gold and colors.

Lent by Grenville Kane, Esq.

OPERA (xvth century). A manuscript on vellum consisting of 252 leaves. Written in

* J. W. Mackail, *Virgil and his Meaning to the World of To-day*, 135-136 (Boston: Marshall Jones Company, 1922).

Manuscripts, continued

northern Italy about the middle of the fifteenth century. The decorations are of the highest class, by some great artist of the Ferrara school of illuminators. Two partial borders and sixteen elaborate initials in gold and colors, and numerous smaller and simpler initials. Bound in sixteenth-century vellum.

Lent by Robert Garrett, Esq.

AENEID (xvth century). A manuscript on vellum consisting of 183 leaves. Italian. The first leaf (recto) has a decorative border and initials in gold and colors. Ornamental initial in gold and colors at the beginning of each book.

Lent by George A. Plimpton, Esq.

GEORGICS (xvth century). A manuscript on vellum consisting of 34 leaves. Italian. Ornamental initials in gold and colors at the beginning of each book. Other initials in red and blue. Marginal and interlinear notes in a fine hand.

Lent by Princeton University.

AENEID AND BUCOLICS (xvth century). A manuscript on paper consisting of 130 leaves. Written in a semi-gothic Italian hand about 1420.

Lent by Princeton University.

OPERA (xvth century). A manuscript on vellum consisting of 196 leaves. Italian (North); first half of the fifteenth century. Rubricated; ornamental initials in gold and colors; first page of the Aeneid has decorative border in gold and colors. Contemporary binding of wooden boards covered with morocco.

Lent by Grenville Kane, Esq.

OPERA (xvth century). A manuscript on vellum consisting of 210 leaves. Italian humanistic; second half of the century. Ornamental initials in gold and colors; other marginal decorations in gold and colors.

Lent by Princeton University.

CASE 2, Section 1

AENEID (xvth century). A manuscript on paper, dated 1474, evidently copied in facsimile from a manuscript of the eighth or ninth century. The marginal commentary is written in a small Italian hand of the fifteenth century. The name of the scribe and the date at which the work was completed are found at the end: 2is. klis. Avg. 1474, Me scriptore Pecio Arisio Maronianvm opvs perfectvm.

Lent by Princeton University.

Facsimiles and Reproductions of Fundamental Manuscripts

CASE 1 A

SEROUX D'AGINCOURT, J. B. L. G. *Histoire de l'art par les monumens, depuis sa décadence au iv^e siècle jusqu'à son renouvellement au*

xv^e. Paris: Treuttel & Würtz, 1823. 6 v. in 3. f^o.

Plates 20–25 are engravings of the series of illustrations in the *CODEx VATICANUS* (usually designated "F"). Vatican number 3225. Plate 20 is shown. Plates 63–65 are engravings of the illustrations in the *CODEx ROMANUS* (usually designated "R"). Vatican number 3867. Several illustrations from ms. 3225 are included among these plates.

P. VERGILII MARONIS codex antiquissimvs a Rvfio Tyrcio Aproniano distinctvs et emendatvs. Florentiae: Typis Mannianis [1741].

An imitation, not a facsimile, of the *CODEx MEDICEUS* (usually designated "M"), printed with type made to simulate the original letters. This copy is on vellum. Edited by P. F. Foggini.

P. VIRGILII MARONIS opera. Amstelædami: Sumptibus Jacobi Wetstenii, 1746. 4 v.

Volume 1 is shown, opened to a facsimile of a leaf from the *CODEx MEDICEUS*. Edited by Pieter Burman, with notes by various earlier commentators.

VATICAN. BIBLIOTECA VATICANA. Picturae ornamenta, complura scripturae specimina codicis Vaticani 3867, qui codex Vergilii Romanus audit. Romae: In officina Danesi, 1902. f^o. (Codices e Vaticanis selecti.)

A colored facsimile is shown from the *CODEx ROMANUS* (usually designated "R"). Vatican number 3867.

CASE 2 A

PVBLIVS VIRGILIVS MARO varietate lectionis et perpetva adnotatione illvstratvs. Lipsiae: Svmptibvs librariae Hahnianae, 1830–41. 5 v. in 9. 4. ed., rev.

Edited by Christian Gottlob Heyne and revised by Georg Philipp Eberhard Wagner. Volume 4, part 2 is shown, opened to the section describing the manuscripts of Vergil. Volume 1 is shown in Case 2 C.

HENRY, JAMES. Aeneidea, or critical, exegetical, and aesthetical remarks on the Aeneis. London, 1873–89. 4 v.

Volume 1 is shown, opened to the page beginning the author's critical comments on the Vergil manuscripts.

JOHNSTON, H. W. Latin manuscripts. An elementary introduction to the use of critical editions for high school and college classes. Chicago, 1897.

Opened at a reproduction of a leaf from the *CODEx SANGALLENSIS* (usually designated "G").

VATICAN. BIBLIOTECA VATICANA. Codicis Vergiliani qvi Avgvstevs appellatvr reliqviae, qvam similime expressae ad Vergili natalem MM celebrandvm qvi erit id. Oct. A. MDCCCCXXX Bibliotheca Vaticana contvlt. Avgvstae Tavrlnorvm: Apvd Rosenberg et Sellier, 1926. f^o. (Codices e Vaticanis selecti. v. 15.)

A photographic reproduction of the *CODEx AUGUSTINUS* (usually designated "A").

FRANCISCI PETRARCAE VERGILIANVS codex ad Pvblii Vergilii Maronis diem natalem bis millesimvm celebrandvm atqve in lvcem editvs. Mediolani: In aedibvs Hoepianis, 1930. f^o.

A reproduction, in facsimile, of the manuscript of Vergil now in the Ambrosian Library at Milan; the original once belonged to Petrarch, whose ms. notes appear in the margins. The manuscript is of no special importance as an authority for the correct text of Vergil.

Editio Princeps

CASE 2, Section 2

OPERA. Rome: C. Sweynheym and A. Pannartz, 1469. f°.

Copinger 5999.

Printed in early roman type, 38 lines to a page; illuminated initials. Although undated, this is generally considered to be the first edition of Vergil. 275 copies were printed, of which only six are now known.

Lent by Princeton University.

Editions Printed in Italy

CASE 2, Section 3

OPERA. Venice: Vindelinus de Spira, 1470. f°.

Copinger 6003.

Printed on vellum; roman type, with illuminated initials. The first dated edition.

Lent by Princeton University.

CASE 3

OPERA. Venice, 1472. f°.

Copinger 6008.

40 lines to a page; illuminated initials and decorations. The printer of this volume has sometimes been assumed to be Bartholomaeus Girardinus because of the initials found at the end of the title on leaf 1 b.

Lent by Princeton University.

OPERA. Brescia: P. Villa, 1473. f°.

Copinger 6013.

38 lines to a page; initials and decorations in colors. The first book printed at Brescia. Two other copies known.

Lent by Princeton University.

OPERA. Venice: Jacobus Rubeus, 1475. f°.

Copinger 6043.

Illuminated initials and several ornamental borders. First edition with the commentary of Servius. The text is surrounded by the commentary.

Lent by Princeton University.

OPERA. Venice: Nicolas Jenson, 1475. f°.

Copinger 6015.

Printed in roman type, 34 lines to a page; illuminated initials and decorations.

Lent by Princeton University.

OPERA. Venice: Antonius Bartolomaei, 1486 [really 1476]. f°.

Copinger 6044.

With the commentary of Servius surrounding the text. The date of this edition has been established as 1476, despite the colophon date of 1486.

Lent by Princeton University.

VERGILIUS. [Venetiis: Ex aedibvs Aldi, 1501.]

Red border lines and illuminated initial. The first book printed in italic type. Edited, as well as printed, by Aldus Manutius.

VERGILIUS. [Venetiis: Ex aedibvs Aldi, 1501.]

Another copy of the first Aldine Vergil, with trimmed margins and lacking the red border lines and illuminated initial.

Lent by Princeton University.

VERGILIUS. [Venetiis: Ex aedibvs Aldi, 1501.]

A counterfeit edition, the first imitation of the italic type of Aldus, printed at Lyons in 1502, probably by Bartholomew Trot. Bound in full red morocco with printer's device of Aldus stamped in gold on front and back covers.

Lent by Princeton University.

VERGILIUS. [Venetiis: In aedibvs Aldi et Andreae soceri, 1514.]

Printed on vellum. Printer's device of Aldus on verso of last leaf. Bound in red morocco with gold tooling.

Lent by Princeton University.

VERGILIUS. [Venetiis:] Aldvs, 1541.

Printed in italics. This copy was once the property of Jean Grolier; the binding in brown tooled calf was done by Grolier, and his name is stamped on the front cover.

Lent by Princeton University.

VERGILIUS. [Venetiis:] Aldvs, 1541.

Another copy of the preceding, bound in stamped pigskin and bearing the date 1552 on the front cover.

VERGILIUS, post omnes omnium editiones accuratè emendatvs. [Venetiis:] Aldvs, 1545.

Printed in italics. With ms. passages from Homer, Lucretius, Ennius, and other poets imitated by Vergil, interleaved. Bound in full olive morocco, gilt, by Thouvenin.

P. VIRGILIUS MARO. Venetiis: Apud Paulum Manutium, 1558.

The first Aldine edition with marginal notes. Edited, as well as printed, by Paulus Manutius.

CASE 4

OPERA. Milan: L. Pachel and U. Scinzen-celler, 1481. f°.

Copinger 6025.

45 lines to a page. The second edition of Vergil printed by these printers.

Lent by Princeton University.

OPERA. [Mediolani: Apud Alexandrum Minutianum, 1504.] f°.

Ornamental woodcut initials. Edited, as well as printed, by Alessandro Minuziano. Stamped vellum binding over boards.

Lent by Princeton University.

PVBLII VERGILII Bvcolica, Georgica, Aeneis. [Venetijs: Bernardinus Stagninus impensam fecit, Ioannes Baptista Egnatius emendauit, 1507.]

Numerous woodcuts. The commentary in two columns, surrounding the text. Contemporary calf binding, blind tooled.

Lent by Princeton University.

VERGILIUS. [Bvcolica et Georgica. Pisauri: Impressum ab Hieronymo Soncino, 1508.]

Vellum binding.

Lent by Princeton University.

P. V. M. OMNIA OPERA. [Venetiis: Per Bartholomaeum de Zannis de Portesio, 1510.] f°.

Woodcuts. Text surrounded by commentary. With notes by Servius, Donatus, and other commentators. Contemporary vellum binding.

Lent by Princeton University.

Editions Printed in Italy, continued

VERGILII poetarvm omnivꝫ longe principis opera qvaecvꝫqve extant. [Venetiis: In aedibus A. Paganini, 1515.] f°.

Woodcuts. Text surrounded by commentary. With the annotations of Servius, Donatus, and others.

Lent by Princeton University.

VERGILIUS cum cōmentarijs. [Venetiis: Per Augustinum de Zannis de Portesio, 1519.] f°.

Title in red and black. With numerous woodcuts copied from the edition printed at Strassburg by Grūninger in 1502. Text surrounded by commentary.

Lent by Princeton University.

PUBLIJ VIRGILIJ MARONIS Mantuani Bucolicorū Tytyrus. [Venetiis: Impressum per Melchiorē Sessam & Petrum de Rauanis socios, 1525.]

Title with woodcut border and printer's device of Melchior Sessa.

Lent by Princeton University.

CONTENTA P. VIRGILII MARONIS OPERA. Venetiis [In aedibus Aurelii Pincij], 1534. f°.

Woodcuts apparently printed from the same blocks as those in the 1519 edition of A. de Zannis. Two columns to the page, the notes interspersed with the text. Edited by Giovanni Pierio Valeriano Bolzani, with commentary of Servius. Wooden covers with leather back.

Lent by Princeton University.

CASE 5

P. VIRGILII MARONIS Bucolica, Georgica et Æneis ex Cod. Mediceo-Laurentiano descripta. Romæ: Excudebat Joannes Zempel, 1763-65. 3 v. f°.

Titles in red and black; added, engraved title-pages. Edited by Antonio Ambrogio from the Medicean Codex, and accompanied by his translation into Italian verse.

P. VIRGILII MARONIS opera. Venetiis: Apud Thomam Bettinelli, 1784. 3 v.

Edited by Christian Gottlob Heyne from the editions of Nicolaas Heinsius and Pieter Burman. Volume 1 is shown.

Lent by Princeton University.

P. VIRGILII MARONIS opera. Parmæ: In aedibꝫ Palatinis, typis Bodonianis, 1793. 2 v. f°.

Large paper copy. Edited by José Nicolas de Azara y Perera, marqués de Nibbiano. Volume 1 is shown.

Lent by Princeton University.

Italian Translations

CASE 6

VIRGILII liber Eneidos. Vincencia: Hermanno Levilapide, 1476.

Copinger 6162.

Illuminated initials and ornaments. A free prose adaptation in Italian of the Aeneid. Bound in full brown morocco, gilt.

Lent by Princeton University.

BUCOLICA. Florence: Ant. Barthol. Misco-mini, 1481.

Copinger 6137.

First edition of the Italian translation of Bernardo Pulci. Contains various pastoral poems by Italian writers. Bound in full blue morocco.

Lent by Princeton University.

BUCOLICA. Florence: Ant. Barthol. Misco-mini, 1494.

Copinger 6139.

A later edition of the translation by Bernard Pulci, including other poems as in the preceding. Bound in full blue morocco.

Lent by Princeton University.

LA ENEIDE di Virgilio tradotta in terza rima. [In Venegia: Per Bernardino di Vitali, 1532.]

Title within woodcut border. Printed in italics. Translated by Tommaso Cambiatiore and edited by Giovanni Paolo Vasio.

Lent by Princeton University.

I SEI PRIMI LIBRI del Eneide di Virgilio. [In Vinetia: Per Comin de Trino ad instantia de Nicolò d'Aristotile detto Zopino,] 1540.

Title within woodcut border; numerous woodcuts. Each book is translated by a different person, and has its own title-page and separate pagination. First edition.

Lent by Princeton University.

LA GEORGICA di Virgilio. In Venetia [Per Melchior Sessa], 1543.

A free poetical translation by Antonio Mario Nigresoli. Printer's device of Melchior Sessa on t.p. and verso of last leaf.

Lent by Princeton University.

LA GEORGICA di Virgilio. [In Vinegia: Per Giouanni Farri & fratelli, 1545.]

Printed in italics. Translated, with notes, by Bernardino Daniello.

IL SETTIMO di Vergilio dal vero senso in versi sciolti tradotto. In Vinegia [Per Comin da Trino di Monferato, 1546.]

A translation by Giuseppe Betussi of Book VII of the Aeneid.

Lent by Princeton University.

L'OPERE di Vergilio, cioè la Bucolica, la Georgica, & l'Eneida. In Fiorenza [Appresso i Giunti], 1556.

Printed in italics. Apparently the first edition of the collected works of Vergil in Italian translation; the Eclogues are translated by Andrea Lori, the Georgics by Bernardino Daniello, the Aeneid by various hands. Edited by Lodovico Domenichi.

Lent by Princeton University.

I PRIMI QVATTRO LIBRI dell' Eneide di Virgilio. In Bologna: Per Alessandro Benaccio, 1558.

Printed in italics. Translated in ottava rima by Girolamo Zoppio. Notes at end of each book. Italian binding in full red morocco, gilt.

Lent by Princeton University.

L'ENEIDA in toscano. In Fiorenza: Appresso Lorenzo Torrentino, 1560.

Printed in italics. Translated in ottava rima by Aldobrando Cerretani, and dedicated to Cosimo de Medici.

Lent by Princeton University.

IL PRIMO LIBRO della Eneida di Virgilio. In Padova: Appresso di Gratioso Perchacino, 1564.

Printed in italics. Presentation copy with translator's autograph on verso of t.p.

Lent by Princeton University.

Italian Translations, continued

L'ENEIDE di Virgilio. In Venetia: Appresso Bernardo Giunti, & fratelli, 1581.

Printed in italics. First edition of the translation of Annibale Caro.

With this is bound: Della Eneide di Vergilio il quarto libro. [Translated in ottava rima by Giovanni Battista Filippi.] In Genova: Appresso Antonio Bellone, 1562.

Arms of Charles d'Orléans-Valois, duc d'Angoulême, stamped on covers.

Lent by Princeton University.

L'ENEIDE di Virgilio. In Venetia: Appresso Gion. Bat. Ciotti, 1597.

Illustrated, engraved t.-p. Printed in italics. First edition of a translation in ottavo rima by Ercole Udine.

Lent by Princeton University.

L'ENEIDE di Virgilio. In Padoa: Appresso Pietro Paolo Tozzi, 1613.

Title within engraved border. Printed in italics. A later edition of the translation by Annibale Caro.

Lent by Princeton University.

* LE GEORGICHE di P. Virgilio Marone. In Roma: Per Giovanni Generoso Salomoni, 1758.

Translated into Italian verse by Antonio Maria Ambrogii. Latin and Italian on opposite pages.

Lent by Princeton University.

LA BOCOLECA de P. Vergilejo Marone. Napole: Nne la stamparia de Peppo Maria Porciello, 1790.

Translated into the Neapolitan dialect by F. M. F. Latin and Italian on opposite pages.

Lent by Princeton University.

L'ENEIDE tradotta in versi italiani. Parma: Dalla Stamperia reale, 1790-93. 2 v.

Translated by Clemente Bondi. Volume 1 is shown.

Lent by Princeton University.

Editions Printed in France

CASE 7

OPERA. Paris: U. Gering, M. Friburger, and M. Krantz, 1470-72. f°.

32 lines to a page; illuminated initials. The only known copy of the first edition of Vergil's works (including the Aeneid as well as the Bucolics and Georgics), printed at Paris. Described by Charles Mortet in the *Bibliographie moderne*, 1906, v. 10, p. 1-13; not listed by Copinger. Original binding of boards covered with calf.

Lent by Princeton University.

GEORGICA. Paris: A. Caillaut, 1492.

Copinger 6145.

Black letter; 31 lines of text to a page, 44 lines of commentary.

With this is bound: Bucolica. Paris: Wolfgang Hopfl, 1494. (Copinger 6126.) Bound in boards covered with calf.

Lent by Princeton University.

GEORGICA AND BUCOLICA. Paris: P. Levet, 1492?

Copinger 6085.

Black letter; 18 lines to a page. The Georgics precede the Bucolics.

Lent by Princeton University.

OPERA. Paris: U. Gering and B. Reymbolt, 1494.

Copinger 6034.

Printed in roman type; 23 lines to a page. Bound in full green morocco, gilt.

Lent by Princeton University.

GEORGICA. Paris: A. Bocard, 1495.

Copinger 6147.

Black letter; 48 lines to a page. With commentary.

Lent by Princeton University.

GEORGICA. Paris: J. Treperel for M. le Noir, 1495.

Copinger 6146.

Black letter; 45 lines to a page. Text and commentary interspersed.

Lent by Princeton University.

OPERA. Paris: T. Kerver for J. Petit, 1500. 3 v. in 1. f°.

Copinger 6083.

Printed in roman type; 54 lines to a page. Text surrounded by the commentary of Servius. Printer's device of Jean Petit on leaf 2 a. Bound in stamped calf over boards.

Lent by Princeton University.

OPERA Vergiliana docte et familiariter exposita. Lugduni: Ab Iacobo Sachon, 1517. 2 v. f°.

With the same woodcuts which are found in the Strassburg edition of 1502 printed by Grüninger. Text surrounded by the commentaries of Servius, Donatus, and others. Edited by Jodocus Badius.

P. VIRG. MARONIS Bucolica [Aeneis, et Georgica]. Parisiis: Apud Michaellem Fezandat, 1541. 3 v. in 1.

Each volume has separate t.-p. with printer's device and similar imprint. Printed in italics from type designed by Geoffroy Tory. Edited by Hubert Sussaneau.

Lent by Princeton University.

P. VIR. MARONIS Bucolica [Georgica, et Aeneis]. Parisiis: Apud Franciscum Gryphum, 1541-42. 3 v. in 1.

Titles and text throughout within red border lines. Each volume has separate t.-p. with printer's device and similar imprint; the date of the Bucolica is 1542.

Lent by Princeton University.

CASE 8

P. VIRGILII MARONIS opera. Parisiis: Ex officina Roberti Stephani [1524]-32. 2 v. in 1. f°.

With the commentary of Servius. Volume 2 contains the corrections and variant readings of the text by Giovanni Pierio Valeriano Bolzani. With marginal ms. notes ascribed to Philip Melancthon, to whom this copy is supposed to have belonged.

Lent by Princeton University.

VIRGILIVS. Parisiis: Ex officina Roberti Stephani, 1533.

With the Estienne printer's device on t.-p. Based on the last Aldine edition.

Lent by Princeton University.

* In Case 5, Section 2.

Editions Printed in France, continued

BUCOLICA Vergilij. Lvgdvni ꝑ In edibus Theobaldi Pagani, 1537.

Title within ornamental border. Text in black letter. A few small woodcuts. Edited by Jodocus Badius. Lent by Princeton University.

PVBLLI VIRGILII MARONIS...opera indvbitata omnia. Sedani: Ex typographia & typis nouissimis Ioan. Iannoni, 1625. 48°.

A miniature edition of the principal works of Vergil. Edited by Jacobus Pontanus.

PVBLLI VIRGILII MARONIS opera. Parisiis: E Typographia regia, 1641. f°.

Engraved t.-p.; engraved initials, head- and tail-pieces. Large paper copy. Lent by Princeton University.

P. VIRGILII MARONIS opera. Parisiis: Apud Simonem Benard, 1675.

Title-vignette, engraved; added, engraved t.-p. Initials and head-pieces. Edited by Charles de la Rue. Lent by Princeton University.

PVBLLI VIRGILII MARONIS operum editio nova. Parisiis: Apud Joannem Barbou, 1714.

Added, engraved t.-p. Bound by Padeloup in green morocco. Lent by Princeton University.

PVBLLI VIRGILII MARONIS opera. Lutetiae Parisiorum: Sumptibus Ant. Urb. Coustelier, 1745. 3 v.

With engravings after Cochin. Edited by E. A. Philippe. Volume 1 is shown.

PUBLIUS VIRGILIUS MARO. Bucolica, Georgica, et Aeneis. Parisiis: In aedibus Palatinis, excudebam Petrus Didot, 1798. f°.

Illustrated with engravings after drawings by Gérard and Girodet. no. 86 of 250 copies printed.

French Translations

CASE 9

LES ENEYDES de virgille. [Paris: Par Michel le noir, 1514.]

Woodcut on t.-p. Printer's device of Jean Petit on last leaf. Printed in double columns. A verse translation by Octovien de Saint-Gelais.

Lent by Princeton University.

LES BUCOLIQUES de Virgille Maron. [Paris: Imprimé pour Jehan de la garde, 1516.]

Numerous woodcuts. Latin text in margins. A verse translation with prose commentary by Guillaume Michel. Lent by Princeton University.

LES GEORGICQUES de Virgille maron. [Paris:] Durand Gerlier [1519].

First edition. Title in red and black. Latin text in margins. A verse translation with prose commentary by Guillaume Michel.

Lent by Princeton University.

LES OEUVRES de virgille. À Paris: Nicolas Couteau pour Galliot du Pré [1529].

Title in red and black within ornamental border. Woodcuts. Text printed in double columns, with Latin text in margin. The first edition in French of the complete works; the Bucolics and Georgics are translated by Guillaume Michel, the Aeneid by Octovien de Saint-Gelais.

Lent by Princeton University.

LES QVATRE PREMIERS LIVRES de l'Eneïde de Virgile. À Lyon: Par Iean de Tovrnes, 1552.

Woodcuts. Latin text in outer margins. A verse translation by Louis des Masures.

Lent by Princeton University.

LE QVATRIESME LIVRE de l'Eneïde de Vergile. À Paris: Pour Vincent Certenas, 1552.

First edition. A verse translation of the fourth book of the Aeneid, together with other poems, by Joachim du Bellay.

Lent by Princeton University.

LES OEUVRES de Pvblie Virgile Maron. À Paris: Chez Claude Micard, 1577.

Latin text printed in italics in outer margins. The Bucolics and Georgics are translated by Clement Marot and Richard Le Blanc; the Aeneid by Louis des Masures; and select epigrams by Pierre de Mouchault. First edition.

Lent by Princeton University.

LES OEUVRES de Virgile Maron. À Paris: Chez Thomas Perier, 1582.

Printer's device on t.-p. Text printed in italics. Verse translation by Antoine and Robert Le Chevalier d'Agneaux.

Lent by Princeton University.

LES OEUVRES de Maistre François Philon... contenant la traduction des douze liures de l'Eneïde de Virgile. À Agen: Par Iean Gayav, 1640.

Printed in italics. A translation in verse by François Philon; poems by him precede the Aeneid.

Lent by Princeton University.

L'ENEIDE de Virgile traduite en vers françois. À Paris: Des caracteres de P. Moreau, 1648-58. 2 v.

Added, engraved t.-p. Imprint varies: v. 2, Paris: Chez Iean Paslé, 1658. Printed in italics. Illustrated with engravings. Edited by Pierre Perrin. Volume 1 is shown.

Lent by Princeton University.

* LES OEUVRES de Virgile. À Paris: Chez Tovssaint Qvinet, 1649. f°.

Title in red and black. Prose translation of the complete works by Michel de Marolles; with notes. Illustrations drawn and engraved by François Chaveau.

Lent by Princeton University.

TRADVCTION des quatrième et sixième livres de l'Eneïde de Virgile. À Paris: Chez Pierre le Petit, 1666.

Title and text throughout within red border lines. Latin and French on opposite pages; Latin text printed in italics. Prose translation by Isaac Louis le Maistre, aided by Pierre Nicole.

Lent by Princeton University.

* In Case 10, Section 2.

French Translations, continued

NOUVELLE TRADUCTION des Bucoliques de Virgile. À Paris: Chez Claude Thibovst, 1666.

Title in red and black. Latin and French on opposite pages; Latin text printed in italics. First edition of a prose translation by Thomas Guyot.

Lent by Princeton University.

TRADUCTION del premie', second, quatrième et sixième livre de l'Eneïde de Virgile. À Besiès: Henric Martel ou imprimavo, 1682.

Translated by L. Estagniol.

Lent by Princeton University.

LAS BUCOLICOS de Birgilo, tournados en bers Agenez. À Agen: Chez Timotheo Gayau, 1696.

Translated by Guillaume Delprat. Latin and Agénois on opposite pages.

Lent by Princeton University.

CASE 10, Sections 1 and 2

TRADUCTION de l'Eneïde de Virgile. À Amsterdam: Chez Jean Malherbe, 1700. 2. ed., rev. 2 v.

Verse translation by Jean Regnaud de Segrais. Illustrated with engravings. Volume 1 is shown.

Lent by Princeton University.

LES EGLOGUES de Virgile. À Rouen: Chez Eustache Herault, 1717.

Verse translation by Henri Richer. Latin and French on opposite pages. Illustrated with engravings.

Lent by Princeton University.

LES OEUVRES de Virgile. À Paris: Chez Jean Barbou, 1736. 4 v.

Latin and French on opposite pages. Prose translation, with historical and geographical notes, by Jean Baptiste de la Landelle de Saint Remy. Volume 1 is shown.

Lent by Princeton University.

LES ŒUVRES de Virgile. À Paris: Chez Quillau père, 1743. 4 v.

Title in red and black. Latin and French on opposite pages. Prose translation, with notes, by Pierre François Guyot Desfontaines. Illustrations engraved by Cochin, the elder, after designs by his son. Volume 1 is shown.

Lent by Princeton University.

LES GÉORGIQUES de Virgile. À Paris: Chez C. Bleuët, 1770.

Latin and French on opposite pages. First edition of a verse translation by Jacques Delille. Illustrated with engravings, most of them in two states, after Moreau le jeune, Charles Eisen, and Casanova.

Lent by Princeton University.

Edition Printed in Spain

CASE 10, Section 3

PUBLII VIRGILII MARONIS opera. Cervariæ: Ex Officinâ pontificiâ, per Antoniam Ibarra viduam, 1761.

"Juxta castigatissimum exemplar."

Lent by Princeton University.

Spanish Translations

CASE 10, Section 3

LOS DOZE LIBROS de la Eneida de Vergilio. En Anvers: En casa de Iuan Bellerio, 1557.

Verse translation by Gregorio Hernandez de Velasco. Possibly the first edition of the earliest Spanish translation.

LA ENEIDA de Virgilio. En Toledo: En casa de Iuan de Ayala, 1574.

Printed in double columns. Presumably the first Spanish edition of the verse translation by Gregorio Hernandez de Velasco. Preceding the translation of the Aeneid are verse translations of the first and fourth eclogues.

Lent by Princeton University.

LA ENEIDA de Virgilio. En Lisboa: Impressa en casa de Vicente Alvarez, 1614.

The translation by Gregorio Hernandez de Velasco.

Lent by Princeton University.

LAS OBRAS de Pvblio Virgilio Maron. En Lisboa: Por Antonio Alvarez, 1620.

Prose translation of the complete works, with notes, by Diego Lopez. First edition.

Lent by Princeton University.

TRADUCCION poetica castellana de los doze libros de la Eneida de Virgilio Maron. En Cadiz: Por Christoval de Requena, 1698.

Translated by Juan Francisco de Enciso y Monçon.

Lent by Princeton University.

LOS DOS PRIMEROS LIBROS de la Eneida de Virgilio. En Alcala: En la Imprenta de la real universidad, 1792.

Verse translation by Francisco Vargas Machuca. Latin and Spanish on opposite pages.

Lent by Princeton University.

Editions Printed in Germany

CASE 11

BUCOLICA. Strassburg: Heinrich Eggestein, 1470. f°.

Copinger 6111.

27 lines to a page; initials in red and blue.

Lent by Princeton University.

OPERA. Nuremberg: Anton Koberger, 1492. f°.

Copinger 6070.

Rubricated initials. With the commentaries of Servius, Donatus, Landinus and Calderinus.

BUCOLICA. Cologne: Heinrich Quentell, 1495.

Copinger 6128.

Colored woodcut on first leaf. With the commentary of Hermannus Torrentinus.

Lent by Princeton University.

GEORGICA. Cologne: Heinrich Quentell, 1499.

Copinger 6150.

Rubricated initials. With the commentary of Hermannus Torrentinus.

Lent by Princeton University.

Editions Printed in Germany, continued

PUBLIJ VIRGILIJ MARŌIS opera. [In Argenteñ.: Impensa Iohannis Grieninger, 1502.] f^o.

Title in red. With numerous woodcuts. Text surrounded by the commentaries of Servius, Donatus, and others. Edited by Sebastian Brant. Contemporary binding in boards and stamped pigskin.

Lent by Princeton University.

PUBLIJ VERGILIJ MARONIS...Georgica. [Leipzig: Martinus Herbpolensis, 1503.] f^o.

With the annotations of Filippo Beroaldo. Ms. notes throughout.

Lent by Princeton University.

GEORGICORUM P. Virgilij Maronis liber. [Lyptzk: Per Melchior Lotter, 1503.]

Black letter. With the commentary of Hermannus Torrentinus. Numerous ms. notes.

Lent by Princeton University.

P. VIRGILIJ MARŌIS...Georgica. [Leipzig: Jacobus Thanner, 1506.]

With the annotations of Filippo Beroaldo. Numerous ms. notes.

Lent by Princeton University.

MANVALE Vergilianvm. n. p. [1508?]

Narrow format. Place of printing and date unknown; possibly Strassburg, and probably not later than 1508. Described by Brunet, to whom this copy formerly belonged. Contains the complete works, with the annotations of Badius.

Lent by Princeton University.

P. VERGILIJ MARONIS Mantuani Bucolicus decem aeglogarū opus. Lypsi: Apud Melchiarum Lotterum [1512].

Title in red and black. Edited, with notes, by Hermannus Torrentinus.

Lent by Princeton University.

BUCOLICA P. Virgilli Maronis. [Argentine: Per Ioannem Knobloch, 1512.]

With the notes of Hermannus Torrentinus.

Lent by Princeton University.

P. V. MARONIS opera. [Argentorati: Ioannes Knoblochvs excvdebat,] 1527.

Title within woodcut border. This copy belonged to Melancthon; the numerous ms. notes are said to be in his handwriting.

Lent by George A. Plimpton, Esq.

CASE 12, Section 1

P. VIRGILII MARONIS opera. Lipsiae: Symtibus Caspari Fritsch, 1767-75. 4 v.

Edited by Christian Gottlob Heyne. First edition. Volume 1 is shown.

Lent by Princeton University.

PUBLIJ VIRGILII MARONIS Bucolica, Georgica, et Aeneis. Argentorati: Sumtibus Bibliopolii academici, 1785.

Edited by Richard François Philippe Bruck. First edition. With autograph of John Mitford.

Lent by Princeton University.

PUBLIJ VIRGILI MARONIS Bucolica, Georgica et Aeneis. Argentorati: Typis Philippi Jacobi Dannbach, 1789.

Later issue of the preceding edited by Bruck.

Lent by Princeton University.

German Translations

CASE 12, Sections 2 and 3

VERGILIJ MARŌIS dryzehē Aeneadishe Bücher von Trojanischer zerstörung vnd vffgang des Römischē Reichs. [Strassburg: Vō Joannes Grünigern, 1515.]

Title in red and black within ornamental border. Numerous woodcuts. A rhymed version by Thomas Murner; the first edition of what is probably the earliest German translation of the Aeneid.

Lent by Princeton University.

VERGILIJ MARONIS dreyzehen Aeneadishe bücher von Trojanischer zerstörung vnd auffgange des Römischen Reichs. [Wormbs: Durch Gregorium Hofman, 1543.]

Title in red and black. Woodcuts. Translated by Thomas Murner.

Lent by Princeton University.

VERGILIJ MARONIS dreyzehen Bücher von dem tewren Helden Enea, was der zu Wasser vnd Land bestanden. Zu Franckfurdt [Durch David Zöpfeln], 1559.

Title in red and black within ornamental border. Colophon date, 1562. Woodcuts. Translated by Thomas Murner.

Lent by Princeton University.

DES PUBLIUS VIRGILIUS MARO Werke. Braunschweig: Bei Friedrich Vieweg, 1799. 3 v.

First edition of the translation by Johann Heinrich Voss. Volumes 1 and 2 are shown.

Lent by Princeton University.

VERGILS Georgika. [München: Verlag der Bremer Presse, 1924.]

Translated by Rudolf Alexander Schroeder.

DIE ECLOGEN Vergils. [Leipzig: Insel-Verlag, 1926.] f^o. (Eclogen und Georgica in der Ursprache & Deutsch. Bd. 1.)

Latin and German on opposite pages. Translation by Rudolf Alexander Schroeder. Woodcuts designed and cut by Aristide Maillol. No. 72 of 250 copies printed at the Cranach-Presse, Weimar.

Editions Printed in Holland and Belgium

CASE 13

BUCOLICA P. Vergilii. Deventer: R. Paffroet, 1498.

Copinger 6132.

Black letter; initials illuminated in red. With commentary by Hermannus Torrentinus.

Lent by Princeton University.

BUCOLICORUM P. Virgilij Maronis luculentissima ac familiaris vocabulorum explanatio. Per Hermannū Torrentinū. [Andurpiæ: Per Gvilhelmvm Vorstermannum,] 1521.

A later edition of the preceding. Title in red and black, within ornamental border. Text printed in roman type interspersed with notes in black letter.

Lent by Princeton University.

*Editions Printed in Holland and Belgium,
continued*

P. VIRGILII MARONIS opera. [Antverpiæ: Antonius Dvmeævs,] 1542.

Printed in italics. With annotations of Melanchthon, Hessus, and Erasmus.

Lent by Princeton University.

PVB. VIRGILIVS MARO, vna cym opvscvlis quæ eius nomine circunferuntur, omnibus. Antverpiæ: Ex officina Christophori Plantini, 1558.

Printed in italics. Edited by Theodor Poelmann.

Lent by Princeton University.

BVCOLICA P. Virgilit Maronis. Antverpiæ: Ex officina Christophori Plantini, 1565.

Text in italics. With annotations of Paulus Manutius and others. With this are bound the Georgics, and the Aeneid, together with the minor poems, with title-pages bearing the same imprint as the above.

Lent by Princeton University.

P. VIRGILIVS MARO, et in eum commentationes. Antverpiæ: Ex officina Christophori Plantini, 1575. 2 v. in 1. f°.

The commentaries are by Germain Vaillant de Guelis, bishop of Orleans, and Joseph Scaliger. Bound in full red morocco by the Grolier Club bindery.

Lent by Princeton University.

PVB. VIRGILII MARONIS opera. Antverpiæ: Apud Christophorum Plantinum, 1589.

Edited by Theodor Pulmann.

P. VIRGILII MARONIS opera. Lvgd. Batavor.: Ex officina Elzeviriana, 1636.

Engraved t.-p. Edited by Daniel Heinsius. Prefaced by Donatus' life of Vergil.

P. VIRGILII MARONIS opera. Amstelaedami: Typis Ioannis Blaev, 1650.

Engraved t.-p. Text printed in italics. Edited by Thomas Farnaby.

Lent by Princeton University.

PVB. VIRGILII MARONIS opera omnia. Lvgd. Batavorum: Apud Franciscum Hackium, 1652.

Text printed in italics. Edited by Cornelis Schrevel, with notes by Servius, Donatus, and other earlier commentators.

Lent by Princeton University.

P. VIRGILII MARONIS opera. Amstelodami: Ex officina Elzeviriana, 1676.

Engraved t.-p. Edited by Nicolaas Heinsius.

P. VIRGILII MARONIS opera. Amstelodami: Ex officina Elzeviriana, 1676.

Large paper impression of the preceding.

Lent by Princeton University.

P. VIRGILII MARONIS opera. Lvgd. Batavorum: Apud Jacobum Hackium, 1680. 3 v.

With plates and illustrations. Edited by Jacob van Emenes and Pancratius Maasvicius, with notes by various earlier commentators. Volume 1, part 1 is shown.

Lent by Princeton University.

P. VIRGILII MARONIS opera. Leovardiæ: Excudit Franciscus Halma, 1717. 2 v.

Edited by Pancratius Maasvicius, with notes by Servius, Scaliger, and other commentators. Volume 1 is shown.

P. VIRGILII MARONIS opera. Amstelædami: Sumptibus Jacobi Wetstenii, 1746. 4 v.

Titles in red and black. Edited by Pieter Burman, with notes by various earlier commentators. Volume 1 is shown.

P. VIRGILII MARONIS opera. [Hagæ Comitum, 1757-65.] 4 v. in 2.

With plates and illustrations. Edited by Henry Justice. Volumes 1-2 (bound in one) are shown.

Lent by Princeton University.

*Dutch Translations**CASE 14, Section 1*

DIE TWAELF BÖECKEN van Aeneas. T'Hant-verpen: By Nicolaes Soolmans op onse vrouwen Kerhof, 1583.

Black letter. Woodcuts. Translated by Cornelis van Ghistelles. Earliest Dutch translation.

Lent by Princeton University.

BVCOLICA EN GEORGICA, dat is, Ossen-stal en Landt-werck P. Virgilii Maronis. Tot Haerlem: By Gillis Rومان, 1597.

Black letter. Woodcuts. Translated into Dutch verse by Carel van Mander.

Lent by Princeton University.

PUBLII VIRGILII MARONIS Eclogæ, ofte Harders-Kouten, in Neder-duytsche rijm vertaelt. Tot Hoorn: Gedruckt voor Isaac van der Beeck, 1658.

Woodcut on t.-p. Dutch text printed in black letter. Latin and Dutch on opposite pages; translation by Henrick Bruno.

Lent by Princeton University.

PUBLIUS VIRGILIUS MAROOS wercken. t'Amsterdam: Voor de weduwe van Abraham de Wees, 1659. 4. ed., rev.

Engraved t.-p. Prose translation by Joost van Vondel.

Lent by Princeton University.

*Editions Printed in Switzerland**CASE 14, Sections 2 and 3*

P. VERGILII MARONIS...Bvcolica, Georgica, et Aeneis. Basileæ: Per Hieronymum Cvriorem, 1544.

With commentary printed in italics, in the margin and above and below the text. Edited by Giovanni Battista Cipelli, called Egnazio; with the commentaries of Servius and Donatus. Bound in stamped pigskin.

Lent by Princeton University.

PVB. VERGILII MARONIS opera. Tigvri: Apud Froschouerum, 1547.

Printed in italics, with numerous ms. notes. Edited by Philipp Melanchthon. Bound in stamped pigskin.

Lent by Princeton University.

IODOCI VUILLICHII...Scholia posteriora, in P. Virgilij Maronis Bvcolica. Item, Commentarii doctissimi, in eiusdem P. Virgilij

Editions Printed in Switzerland, continued

opuscula, De re hortensi, & Epigrammata ethica. Basileæ [;Per Ioannem Oporinum, 1548].

With this edition of Jodocus Willich is bound: Scholia in Georgicorum P. Vergilii Maronis lib. iiii, with the commentaries of Melanchthon and Hessus.
Lent by Princeton University.

P. VERGILII MARONIS opera quæ quidem extant, omnia. Basileæ: Per Henricum Petri [1561].

The notes printed in italics, two columns on a page, narrowed to make room for the text in the middle of the page. Edited by Georg Fabricius, with commentaries of Servius and Donatus.
Lent by Princeton University.

PVB. VERGILII MARONIS opera. Tigvri [;Excudebat Christophorus Froschouerius iunior], 1564.

Woodcuts. Edited by Johann Frisch, with notes of Melanchthon and other commentators.
Lent by Princeton University.

PVBLLI VIRGILII MARONIS poemata. [Geneva: Henri Estienne, 1576?]

With the Estienne printer's device on t.p. Text printed in italics. Edited by Henri Estienne.
Lent by Princeton University.

PVBLLI VIRGILII MARONIS poemata. [Geneva: Henri Estienne,] 1583.

Second edition of the preceding.
Lent by Princeton University.

PVBLLI VIRGILII MARONIS poemata. [Geneva:] Excudebat Paulus Stephanus, 1599.

Third edition, with the notes of Henri Estienne.
Lent by Princeton University.

Editions Printed in England, Scotland, and Ireland

CASE 15

BUCOLICA Virgilij cum commento familiari. [Londini: In ædibus VVinandi de VVorde, 1522.]

Commentary and text interspersed; text in roman type, commentary in black letter. Printer's mark of William Caxton at foot of t.p.
Lent by Princeton University.

OPERA P. Virgilii Maronis. Londini: Excudebat H. Middletonus, 1584.

Text in italic. Edited by Paulus Manutius and G. Fabricius.
Lent by Princeton University.

PVBLLI VIRGILII MARONIS Bucolica, Georgica, et Æneis. Cantabrigiæ: Typis academicis, impensis Jacobi Tonson, 1701.

Edited by Henry Laughton.
Lent by Princeton University.

P. VIRGILII MARONIS opera. Londini: Ex officinâ Jacobi Tonson & Johannis Watts, 1715. 2 v.

Title in red and black. Edited by Michael Maittaire.
Lent by Princeton University.

P. VIRGILII MARONIS opera. Dublinii: E typographia Academiæ, 1745.

Dedication signed by the editor, John Hawkey.
Lent by Princeton University.

PVBLLI VIRGILII MARONIS Bucolica, Georgica, et Æneis. Londini: J. & P. Knapton, 1750. 2 v.

Edited by Emanuel Schelstrate.
"P. Virgilii Maronis Historia descripta per consules, a Carolo Ruæo," 24 l. following t.p. of v. 1.
Lent by Princeton University.

PVBLLI VIRGILII MARONIS opera. Vol. I. Londini: Edidit, ærique tabulas incidit, Johannes Pine, 1755.

No more published.
Lent by Princeton University.

P. VIRGILII MARONIS Bucolica, Georgica, et Æneis. Edinburgi: Apud G. Hamilton & J. Balfour, 1755.

Lent by Princeton University.

PVBLLI VIRGILII MARONIS Bucolica, Georgica, et Æneis. Birminghamiæ: Typis Johannis Baskerville, 1757.

PVBLLI VIRGILII MARONIS Bucolica, Georgica, et Æneis. Birminghamiæ: Typis Johannis Baskerville, 1766.

An octavo edition of the preceding (quarto) volume, illustrated with numerous engravings. Bound in painted vellum by Edwards, of Halifax, with a fore-edge painting showing the south front of Strawberry Hill.
Lent by Princeton University.

PVBLLI VIRGILII MARONIS Bucolica, Georgica, et Æneis. Glasguae: In ædibus Academicis excudebat Andreas Foulis, 1778. 2 v. in 1. f°.

Edited by Pieter Burman.

CASE 16, Section 1

PUBLIUS VIRGILIUS MARO. Bucolica, Georgica, et Æneis. Londini: Apud A. Dulau & Co., 1800. 2 v.

Reprint of Didot's folio edition, Paris, 1798, with 15 plates engraved by Bartolozzi, Fittler, Sharp, and Neagle. Volume 1 is shown.
Lent by Princeton University.

PVBLLI VIRGILII MARONIS opera. Chelsea: In ædibus C. H. St J. Hornby, 1910.

One of 8 copies printed on vellum at the Ashendene Press; 40 additional copies were printed on paper.
Lent by The Pierpont Morgan Library.

P. VERGILI MARONIS opera omnia. Londini: Apud Macmillan et Socios, et P. H. Lee Warner, 1912. 2 v. (Scriptorum classicorum bibliotheca Riccardiana.)

Edited by H. Nettleship and J. P. Postgate. Volume 1 is shown.
Lent by Princeton University.

*English Translations*CASE 16, *Sections 2 and 3*

THE BOKE of Eneydos, translated into English by William Caxton, from a French version. Westminster: William Caxton, ca. 1490. f°.

Copinger 6159.

Black letter; 31 lines to a page. Device of William Caxton on verso of last leaf.

Lent by The Pierpont Morgan Library.

LE LIURE des eneydes. Lyons: Guillaume le Roy, 1483. f°.

Copinger 6160.

Black letter; about 60 woodcut illustrations. It was probably after this anonymous French paraphrase that Caxton made the English edition listed as the preceding item.

Lent by Lessing J. Rosenwald, Esq.

THE XIII. BUKES of Eneados of the famose poete Virgill. London, 1553.

Black letter, with initials; title within ornamental border, containing device of printer, William Copland. "Translatet out of Latyne verses into Scottish metir, bi... Gawin Douglas, bishop of Dunkel." Book XIII is a translation of Mapheus Vegius.

Lent by Princeton University.

CERTAIN BOKES of Virgiles Aenæis. [London:] Apud Ricardum Tottel, 1557.

Black letter. Contains books 2 and 4 of the Aeneid translated into English verse by Henry Howard, earl of Surrey.

Lent by Princeton University.

THE SEUEN FIRST BOOKES of the Eneidos. [London:] Ihon Kynngston, for Richard Iugge, 1558.

Black letter, with initials; title within ornamental border. Translated into English verse by Thomas Phaer.

Lent by Princeton University.

THE NYNE FYRST BOOKES of the Eneidos. London: Printed by Rouland Hall, for Nicholas Englande, 1562.

Black letter. Translated into English verse by Thomas Phaer, and edited by William Wightman.

Lent by Princeton University.

THE WHOLE XII BOOKES of the Æneidos. London: Wylllyam How, for Abraham Veale, 1573.

Black letter. Translated by Thomas Phaer and Thomas Twyne. "The lyfe of Virgill," by Aelius Donatus, p. [51]-[20.]

Lent by Princeton University.

THE FIRST FOVRE BOOKES of Virgils Æneis. London: Imprinted by Henrie Bynneman, 1583.

Black letter. Translated into English heroic verse by Richard Stanyhurst.

Lent by Princeton University.

THE XIII BOOKES of Æneidos. London: William How, for Abraham Veale, 1584.

Black letter. Translated by Thomas Phaer and Thomas Twyne. Book XIII is a translation of Mapheus Vegius. "The life of Virgill," by Aelius Donatus, p. [7]-[22].

THE THIRTEENE BOOKES of Aeneidos. London: Printed by Thomas Creede, 1596.

Black letter. Translated by Thomas Phaer and Thomas Twyne. Book XIII is a translation of Mapheus Vegius.

THE THIRTEENE BOOKES of Aeneidos. London: Printed by Thomas Creede, 1607.

Later edition of the preceding, with covers stamped with the arms of James I of England, to whom this copy belonged.

Lent by Princeton University.

CASE 17

THE BVCOLIKS of Pvblivs Virgilivs Maro. London: Imprinted by T. O. for Thomas Woodcocke, 1589.

Black letter. Translated into English verse by Abraham Fleming.

Lent by Princeton University.

VIRGILS ECLOGVES, with his booke De apibus, concerning the gouernment and ordering of bees. London: Printed by Richard Field for Thomas Man, 1620.

Dedication signed by the translator, John Brinsley.

Lent by Princeton University.

THE EPIGRAMS of P. Virgilivs Maro, and others, with the praises of him and his workes. London: Printed by G. P., 1624.

"Epistle dedicatory" signed by the translator, John Penkethman.

Lent by Princeton University.

VIRGIL'S ECLOGVES. London: Printed by William Iones, 1628.

Translated by William Lisle.

Lent by Princeton University.

VIRGIL'S GEORGICKS. [London:] Printed for Tho. Walkley, 1628.

Title within ornamental border. Translated by Thomas May.

Lent by Princeton University.

THE XII AENEIDS of Virgil. [London:] Are to be sold by Ni. Alsop, 1632.

Translated into English decasyllables by John Vicars. Includes the life of Vergil written by Tiberius Claudius Donatus.

Lent by Princeton University.

THE WORKS of Publius Virgilius Maro. London: Printed by T. R. and E. M. for John Crook, 1649.

First edition of the translation of John Ogilby. Added t.p. engraved by W. Marshall.

Lent by Princeton University.

THE WORKS of Publius Virgilius Maro. Translated, adorn'd with sculpture, and illustrated with annotations, by John Ogilby. London: Printed by Thomas Warren for the author, 1654.

Later edition of the preceding, in folio. With autograph of Richard Savage.

English Translations, continued

THE PASSION of Dido for Aeneas. As it is incomparably exprest in the fourth book of Virgil. London: Printed for Humphrey Moseley, 1658.

Translated by Edmund Waller and Sidney Godolphin.
Lent by Princeton University.

AN ESSAY vpon two of Virgil's Eclogues, and two books of his *Æneis* (if this be not enough) towards the translation of the whole. London: Printed by T. C. for Thomas Brewster, 1658.

Translation by James Harrington of the first and ninth Eclogues and the first and second books of the *Æneid*.

Lent by Princeton University.

VIRGIL'S *ÆNEIS*, the third, fourth, fifth & sixth books. London: Printed by F. Cottrel, for Henry Fletcher, 1659.

Translated by James Harrington in continuation of the preceding.

Lent by Princeton University.

THE FOURTH BOOK of Virgill. Of the loves of Dido and Aeneas. (In: R. Howard, *Poems*. London, 1660. p. 141-169.)

Translated by Robert Howard.

Lent by Princeton University.

ÆNEAS his descent into hell. London: Printed by R. Hodgkinsonne, 1661.

Large paper edition. Translated by John Boys from the sixth book of the *Æneid*. On the flyleaf, probably the translator's presentation autograph: "For the right reverend Father in God, John Lord Bishop of Durham."

Lent by Princeton University.

ÆNEAS his erreurs, or his voyage from Troy into Italy. London: Printed by T. M. for Henry Broome, 1661.

"An essay upon the third book of Virgils *Æneis*. By John Boys."

Lent by Princeton University.

THE FOURTH BOOK of Virgill's *Æneis*; on the loves of Dido and Aeneas. (In: R. Fanshawe, *Il pastor fido*. London, 1664. p. 271-293.)

Translated by Richard Fanshawe.

Lent by Princeton University.

THE FIRST BOOK of Virgils *Æneis*. Made English. London: Printed, and are to be sold by Randal Taylor, 1688.

Lent by Princeton University.

THE FOURTH BOOK of Virgil; translated by a person of quality. London: Printed for Richard Baldwin, 1692.

The fourth book of the *Georgics*.

Lent by Princeton University.

[*ÆNEID*, book 1 and parts of books 2-4.] (In: T. Fletcher, *Poems* on several occasions, and translations. London, 1692. p. 65-132.)

Lent by Princeton University.

THE FOURTH BOOK of Virgil in English. The deserted queen. (In: J. Lewkenor, *Metellus* his dialogues. London, 1693. p. 85-130.)

Lent by Princeton University.

CASE 18

VIRGIL'S *ECLOGUES*. (In: J. Dryden, *Miscellany poems*. London, 1684.)

"Translated by several hands."

Lent by Princeton University.

THE WORKS of Virgil: containing his *Pastorals*, *Georgics*, and *Æneis*. London: Printed for Jacob Tonson, 1697. f°.

The first edition of Dryden's translation. Title in red and black. "Adorned with a hundred sculptures."

VIRGIL'S *ÆNEIS* translated into blank verse. By Nicolas Brady. London: The author, 1714.

Latin and English on opposite pages. The first book only.

Lent by Princeton University.

VIRGIL'S *ÆNEIS* translated into blank verse. By Nicholas Brady. London: Printed for Bernard Lintott, 1716-26. 4 v.

Head- and tail-pieces. Imprint varies. Volume 1 is shown.

Lent by Princeton University.

AN ESSAY on Virgil's *Æneid*. Being a translation of the first book. By Christopher Pitt. London: Printed for A. Bettesworth and W. Hinchliffe, 1728.

Notes on the first book of Vergil's *Æneid*, p. 61-70.

Lent by Princeton University.

BUCOLICORUM *eclogae decem*; the *Bucolics* of Virgil. London: Printed by R. Reily, for T. Osborne, 1749.

Title in red and black. Maps and plates. Translated by John Martyn.

THE WORKS of Virgil: translated into literal English prose. Worcester, Massachusetts: Printed by Leonard Worcester, for David West, of Boston, 1796.

Translated by Caleb Alexander.

THE *GEORGICS* of Virgil. Middletown, Conn.: Printed for I. Riley, New-York, 1808.

Translated by William Sotheby. Printed by Richard Alsop.

THE *ÆNEIDS* of Virgil. [London: Longmans, Green and Co., 1902.]

Translated into English verse by William Morris. Printed at the Chiswick Press with the Golden type designed by William Morris. One of 315 copies printed.

GEORGICS of Virgil. [Cambridge, Mass.:] The Riverside Press [1904.]

Translated by John William Mackail. Designed by Bruce Rogers. no. 117 of 330 copies printed.

*The Minor Poems and
Miscellaneous Editions and
Translations*

CASE 1 B

* PROBÆ Falconiæ Cento Virgilianus. Basel: Mich Wensler and Fred. Biel, 1475? f°.

Hain 6903.

30 lines to a page; tall Gothic type. Formerly owned by Cardinal Loménie de Brienne, archbishop of Sens.

Lent by Princeton University.

P. VERGILIJ MARONIS carmina quaedam elegatissima. Coloniae: Martinus de Werdena, 1498?

Not in Copinger.

Black letter; 28 lines to a page. Printer's device on verso of last leaf.

Lent by Princeton University.

GEORGICA Vergilij sine commento. [n. p., 15—?]

Not in Copinger.

Roman type; 27 lines to a page. Woodcut picturing the crucifixion on recto of first leaf.

Lent by Princeton University.

PUBLIJ VIRGILIJ MARONIS opuscula: & moralia carmina. [Parhisiis:] Gaspard Philippe [1500].

Copinger 6167.

Roman type. Printer's device on recto of first leaf.

Lent by Princeton University.

PUBLII VERGILII MARONIS Opuscula cū familiarī expositiōe. [Argentini: Iohannes Knobloch, 1509.]

Lent by Princeton University.

PVBII VIRGILII MARONIS appendix, cum supplemento multorum antehac nunquam excusorum poematum veterum poetarum. Lvgdvni: Apvd Gvliel. Rovillivm, 1573.

Edited by Joseph Juste Scaliger.

Lent by Princeton University.

PVB. VIRGILII MARONIS POLLIO, Egloga quarta: Græcis versibus expressa, & Christo servatori accommodata. Lvtetiæ: Apud Federicum Morellum, 1583.

Latin and Greek on opposite pages. Greek translation by Eusebius Pamphili, bishop of Caesarea.

Lent by Princeton University.

GEORGICORUM P. Virgiliū Maronis libri iv, Graeco carmine heroico expressi. Petropoli: In Academia Scientiarum, 1786. f°.

Added t.-p. in Greek. Latin and Greek texts on opposite pages. Translated by Eugenius de Bulgaris.

THE CULEX of Virgil; with a translation into English verse, by Lucius M. Sargent. Boston: Printed at the Emerald Press, by Belcher and Armstrong, 1807.

Lent by Princeton University.

VIRGILIUS' ENÉISSE. Fordította baróti Szabó Dávid. Béts: Doll Antal' Költségével, 1810. 2 v.

The translator's portrait appears as frontispiece in volume 1. Volume 1 is shown.

Lent by Princeton University.

OEUVRES de Virgile... Édition polyglotte. Paris et Lyon: Cormon et Blanc, 1838.

With translations in French, Spanish, Italian, English, and German, by various hands. Bibliography, p. i-xcvj.

P. VIRGILII MARONIS Bucolica. [Paris: Plon-Nourrit et Cie.,] 1906. f°.

Title-page illustrated in color. Title and text throughout within ornamental borders. With 40 colored illustrations by Adolphe Giraldon. no. 8 of 20 copies on Arches paper. Bound at the Club Bindery in green crushed levant morocco with inlaid borders and ornaments in red and brown.

Lent by Charles Huguenin, Esq.

Travesties of the Aeneid

CASE 2 B

LALLI, G. B. L'Eneide travestita. In Venetia: Presso Giacomo Sarzina, 1635.

Lent by Princeton University.

VALES, J. DE. Virgilo degvisat; o, L'Eneido bvrlesco. A Tovlovso: De l'imprimario de Frances Bovde, 1648. 4 parts in 1 v.

Contains the first four books; no more published.

Lent by Princeton University.

SCARRON, PAUL. Le Virgile travesty en vers bvrlesques. A Paris: Chez Gvillavme de Lvyne, 1648-53. 7 v. in 3.

Lent by Princeton University.

PETITJEAN, CLAUDE. Virgile Gogvenard, oy Le doviziesme livre de l'Eneide travesty. A Paris: Chez Antoine de Somnaville, 1652.

Lent by Princeton University.

SCARRON, PAUL. Le Virgile travesty en vers bvrlesques. A Paris: Chez Gvillavme de Lvyne, 1659. 7 parts in 1 v.

Lent by Princeton University.

LA SVITE dv Virgile travesty. A Bordeaux: Chez Gvillavme de la Covrt, 1674.

By M. J.

Lent by Princeton University.

DUMAY, PIERRE. Virgille virai en borguignon. Ai Dijon: Ché Antone de Fay, 1718-20. 3 parts in 1 v.

Book 1 and book 2 to p. 16, line 7, are by Pierre Dumay; book 2 and p. 1-24 of book 3 are by Paul Petit. No more published.

Lent by Princeton University.

* In Case 14, Sections 2 and 3.

Travesties of the Aeneid, continued

LE PLAT DU TEMPLE, V. A. C. Virgile en France; ou, La nouvelle Énéide, poème héroï-comique en style franco-gothique. À Bruxelles: Chez Weissenbruch, 1807-08. 2 v.

Only these two volumes, containing the first six books of the Aeneid, were published, as the work was suppressed by order of the government.

Lent by Princeton University.

COTTON, CHARLES. Scarronides: or, Le Virgile travesty. A mock-poem. Being the first book of Virgil's Aeneis in English, burlesque. London: Printed by E. Cotes for Henry Brome, 1664.

With this is bound his: Scarronides...in imitation of the fourth book of Virgil's Aeneis. London, 1665.

Lent by Princeton University.

SCARRONIDES: or, Virgile travestie, a mock-poem, being the second book of Virgil's Aeneis, translated into English burlesque; being a continuation of the former story. London: Printed by Thomas Mabb, for Robert Clavel, 1665.

By R. M.

Includes: Scarronides...being the seventh book of Virgil's Aeneis, p. [45]-102.

Lent by Princeton University.

COTTON, CHARLES. Scarronides: or, Virgile travestie. A mock-poem on the first and fourth books of Virgil's Aeneis in English; burlesque. London: Printed by E. Cotes for Henry Brome, 1667.

The fourth book has separate t.p.

Lent by Princeton University.

CATAPLUS: or, Aeneas his descent to hell. A mock poem, in imitation of the sixth book of Virgil's Aeneis, in English burlesque. London: Printed for Maurice Atkins, 1672.

By M. A.

Lent by Princeton University.

PHILLIPS, JOHN. Maronides; or, Virgil travesty: being a new paraphrase upon the fifth book of Virgil's Aeneids in burlesque verse. London: Printed by S. and B. G. and are to be sold by Nathaniel Brooks, 1672.

With this is bound his: Maronides...being a new paraphrase upon the sixth book of Virgil's Aeneids. London, 1673.

Lent by Princeton University.

PHILLIPS, JOHN. Maronides; or, Virgil travesty, being a new paraphrase upon the sixth book of Virgil's Aeneids in burlesque verse. London: Printed by S. G. and B. G. for Nathaniel Brooks, 1673.

Lent by Princeton University.

SMYTH, JOHN. Scarronides; or, Virgil travestie. A mock-poem on the second book of Virgil's Aeneis in English burlesque. London: Printed by J. H. for Chr. Coningsby, 1692.

Lent by Princeton University.

ELLIS, JOHN. The canto added by Maphaeus to Virgil's twelve books of Aeneas, from the original bombastic, done into English Hudibrastic, with notes beneath, and Latin text in ev'ry other page annext. London: Printed for R. and J. Dodsley, 1758.

Lent by Princeton University.

MERWEDE, M. VAN DE. Het vierde boeck van d'Eneis van Virgilivs. In Neder-duyts rijm gestelt. (In his: Uyt-heemsen oorlog, ofte Roomse min-triompfen. In 's Graven-Hage: Gedrukt by Isaac Burghoorn, 1651. p. 199-233.)

Lent by Princeton University.

KOTLYAREVSKI, IVAN. Енеида на мало-российскій языкъ перелицованная. Въ Санктпетербургѣ: печатано въ типографіи Ивана Глазунова, 1808. 3 parts in 1 v.

Second edition.

Some Early Commentaries

CASE 1 C

[AN ANONYMOUS COMMENTARY on the Aeneid.] Manuscript of the late XIIIth or early XIIIth century consisting of 46 leaves of vellum written in two columns in a small and very neat minuscule hand, probably in the south of France.

Lent by Princeton University.

[NOTES on the third and twelfth books of the Aeneid, and on the oration Pro Plancio, from lectures by Jacques Sirmond; signed Michael Reginaldus.]

A student's notebook of the sixteenth century; ms. dated Mussipons, 1582-83.

Lent by Princeton University.

SERVIUS, MAURUS HONORATUS. Commentarii in Virgilii opera. Florentiae: Bernardus and Domenicus Cenninus, 1471-72. f°.

Hain-Copinger 14707.

The first book printed at Florence.

Lent by The Pierpont Morgan Library.

SERVIUS, MAURUS HONORATUS. Commentarii in Virgilii opera. Strassburg: Adolphus Rusch, 1472? f°.

Hain-Copinger 14703.

Printed in double columns; 56 lines to a column. Ms. numerals in red and blue.

Lent by Princeton University.

SERVIUS, MAURUS HONORATUS. Commentarii in Virgilii opera. Milan: Antonius Zarotus, 1475. f°.

Hain-Copinger 14708.

41 lines to a page; rubricated initials. Text is preceded by the life of Vergil, on six leaves.

Lent by Princeton University.

Some Early Commentaries, continued

P. VIRGILII MARONIS Priores sex libri Aeneidos argvmentis, explicationibvs, notis illvstrati. Lvvdvni: Sumptibus Horatij Cardon, 1612. f°.

Illustrated t.p., engraved. Commentary by Juan Luis de la Cerda, printed in double columns.

Lent by Princeton University.

*Standard Editions of the Text and
Some Modern Translations and
Commentaries*

CASE 2 C

P. VIRGILII MARONIS opera, varietate lectionis et perpetua adnotatione illustrata. Londini: Impensis T. Payne, 1793. 4 v. in 8. 3. ed., rev.

Edited by Christian Gottlob Heyne. Volume 1, part 1 is shown.

P. VIRGILIVS MARO varietate lectionis et perpetua adnotatione illvstratvs. Lipsiae: Svmp-tibvs Caspari Fritsch, 1800. 6 v. new ed., rev.

Edited by Christian Gottlob Heyne. Volume 1 is shown.

PVBLIVS VIRGILIVS MARO varietate lectionis et perpetua adnotatione illvstratvs. Lipsiae: Svmp-tibvs librariae Hahnianae, 1830-41. 5 v. in 9. 4. ed., rev.

Edited by Christian Gottlob Heyne and revised by Georg Philipp Eberhard Wagner. Volume 1 is shown.

P. VERGILI MARONIS opera. Lipsiae: In aedibvs B. G. Tevbnri, 1859-68. 5 v.

Edited by Otto Ribbeck. Two volumes are shown: Bucolica et Georgica, and Prolegomena critica.

P. VERGILI MARONIS opera. The works of Virgil, with a commentary. London: Whit-taker and Co., 1858-71. 3 v. (Bibliotheca clas-sica.)

Edited by John Conington and Henry Nettleship. Volume 1 is shown.

P. VERGILI MARONIS opera. The works of Virgil, with a commentary. London: Whit-taker & Co., 1875-81. 3 v. (Bibliotheca clas-sica.)

Edited by John Conington and Henry Nettleship. Volume 1 is shown.

THE ÆNEID of Virgil translated into Eng-lish verse, by Theodore C. Williams. Boston: Houghton Mifflin Company, 1908.

VIRGIL, with an English translation by H. Rushton Fairclough. London: William Heine-mann, 1916. 2 v. (Loeb classical library.)

Latin and English on opposite pages. Volume 1 is shown.

ŒUVRES. Paris: Société d'édition "Les Belles lettres," 1925 — (Collection des uni-versités de France, publiée sous le patronage de l'Association Guillaume Budé.)

Half-title. Latin and French on opposite pages. With bibliographies. Two volumes are shown: Bucoliques, texte établi et traduit par Henri Goelzer, and Énéide, texte établi par Henri Goelzer et traduit par André Bellessort.

WETMORE, M. N. Index verborum Vergili-anus. New Haven: Yale University Press, 1911.

MACKAIL, J. W. Virgil and his meaning to the world of to-day. Boston: Marshall Jones Company, 1922.

Illustrations to Vergil

CASE 19

P. V. M. OMNIA opera. [Venetiis: Per Bartholomeum de Zannis de Portesio, 1514,] f°.

Numerous woodcuts and initials. Text surrounded by the commentaries of Servius, Donatus, and others.

Lent by Princeton University.

VERGILIUS cum cōmētarijs ⁊ figuris. [Pari-siis: Franciscus Regnault, 1515,] f°.

Title in red and black surrounded by woodcut border picturing ten classical authors. With the woodcuts that first appeared in the Grüninger edition printed at Strassburg in 1502. Text surrounded by commentary. Edited by Jodocus Badius Ascensius.

Lent by Princeton University.

PVBLLI VERGILII Bvcolica, Georgica, Aeneis. [Venetijs: In aedibus Georgij de Rusconibus, 1520,]

Woodcuts. Text surrounded by commentary. Edited by Cristoforo Landino.

Lent by Princeton University.

OPERA Virgiliana. [Lvvdvni: In typograph-aria officina Ioannis Crespini,] 1529. 3 v. in 1. f°.

Title of v. 1 in red and black, within ornamental border. With the woodcuts of the Grüninger edition of 1502. Text surrounded by commentary.

Lent by Princeton University.

P. VIRGILII MARONIS Aeneis [Eclogae, et Georgica]. Venetiis [:Apvd Ivntas], 1543. f°.

Printer's device of Luc. Antonio di Giunta on t.p. With the woodcuts of the Grüninger edition of 1502. Text surrounded by commentary.

P. VIRGILII MARONIS opera. Venetiis: Apvd Ivntas, 1544. f°.

Title within ornamental border. With the woodcuts of the Grüninger edition of 1502. Text surrounded by commentary.

Lent by Princeton University.

LA GEORGICA di Virgilio, nvovamente di latina in thoscana fauella. In Venetia: Appresso Ioan. Gryphio, 1549.

Woodcuts and initials. Translated by Bernardino Daniello. Two copies are shown, one lent by Princeton University.

Illustrations to Vergil, continued

PVB. VIRGILII MARONIS...opera. Venetiis: Apud Hieronymum Scotum, 1555. f°.

Woodcuts and ornamental initials. Text printed in italics, surrounded by commentary in roman type.

Lent by Princeton University.

CASE 20

P. VIRGILII MARONIS...poema. Venetiis: Apud Ioannem Mariam Bonnellum, 1558. f°.

Woodcuts and initials. Text surrounded by commentary.

Lent by Princeton University.

L'ENEÏDE de Virgile...translatée de latin en français. A Lion: Par Ian de Tovrnes, 1560.

Title within ornamental border. Woodcuts. Translated by Louis des Masures. Latin text in outer margins.

Lent by Princeton University.

L'ENEIDE de Virgile traduite en vers français. A Paris: Des caracteres de P. Moreau, 1648-58. 2 v.

Illustrated with engravings. Volume 2 is shown; volume 1 is in Case 9.

Lent by Princeton University.

P. VIRGILII MARONIS opera. Lugd. Batavorum: Apud Jacobum Hackium, 1680. 3 v.

With plates and illustrations. Volume 1, part 2 is shown; volume 1, part 1 is in Case 13.

Lent by Princeton University.

PEPLUS virtutum Romanarum in Aenea Virgiliano ejusque rebus fortiter gestis: ad majorem antiquitatis et rerum lucem, communi juventutis sacratæ bono, ære renitens. Inventione G. J. Langii. Operâ G. C. Einmarti. Norimbergæ: Apud Leonhardum Loschge [1688]. obl. 4°.

Numerous engravings by George Christoph Einmart. Added t.p. in German: Erneueretes Bedächtnis römischer Tapferkeit. Latin and German on opposite pages.

Lent by Princeton University.

...ÆNEIS...des hochberühmten lateinischen Poeten Publii Virgilii Maronis Bücher, von dem trojanischen Helden Æneas gezeichnet und in Kupffer gebracht, von Joh. Andrea Thelot. n. p., 17-? obl. 4°.

Latin text above and German below on each plate.

Lent by Princeton University.

TRADUCTION de l'Eneïde de Virgile. A Amsterdam: Chez Jean Malherbe, 1700. 2. ed., rev. 2 v.

Illustrated with engravings. Volume 2 is shown; volume 1 is in Case 10.

Lent by Princeton University.

THE WORKS of Virgil: containing his Pastorals, Georgics and Æneis. London: Printed by Jacob Tonson, 1709. 3. ed. 3 v.

The verse translation of John Dryden.

"Adorn'd with above a hundred sculptures."

P. VIRGILII MARONIS opera. Leovardiæ: Excudit Franciscus Halma, 1717. 2 v.

With an engraving at the head of each book. Volume 2 is shown; volume 1 is in Case 13.

Lent by Princeton University.

CASE 21

LES ŒUVRES de Virgile. A Paris: Chez Quillau père, 1743. 4 v.

The prose translation of Pierre François Guyot Desfontaines. Illustrations engraved by Cochin, the elder, after designs by his son. Volume 2 is shown; volume 1 is in Case 10.

Lent by Princeton University.

PUBLII VIRGILII MARONIS opera. Lutetiae Parisiorum: Sumptibus Ant. Urb. Coustelier, 1745. 3 v.

With engravings after Cochin. Edited by E. A. Philippe. Volumes 2 and 3 are shown; volume 1 is in Case 8.

P. VIRGILII MARONIS opera. Amstelædami: Sumptibus Jacobi Wetstenii, 1746. 4 v.

Illustrated with engravings. Edited by Pieter Burman. Volumes 2 and 3 are shown; volume 1 is in Case 13.

L'ENEIDE di Virgilio. In Parigi: Presso la Vedova Quillau, 1760. 2 v.

The translation of Annibal Caro. Engravings after drawings by G. Zocchi.

ŒUVRES de Virgile. A Paris: De l'imprimerie de P. Plassan, 1796. new ed. 4 v.

The translation of Pierre François Guyot Desfontaines. Illustrated with engravings. Volumes 1, 3 and 4 are shown.

L'ÉNÉIDE. A Paris: Chez Giguet et Michaud, 1804. 4 v.

Translated by Jacques Delille. Illustrated with engravings. Volumes 2 and 3 are shown.

LES BUCOLIQUES de Virgile. A Paris: Chez Giguet et Michaud, 1806.

The verse translation of Jacques Delille. With engravings by Copia. Two copies are shown, one with trimmed margins.

THE WORKS of Virgil, translated into English verse. London: Printed by James Swan for Vernor, Hood, and Sharp, 1806. 3 v.

A new edition of Dryden's translation, revised and corrected by John Carey. Illustrated with engravings. Volume 1 is shown.

CASE 22

PUBLII VIRGILII MARONIS Bucolica, Georgica, et Æneis. Londini: Impensis J. et P. Knapton, 1750. 2 v.

Large paper copy. Illustrated with engravings.

P. VIRGILII MARONIS opera. [Hagæ Comitum, 1757-65.] 4 v. in 2.

With plates and illustrations. Edited by Henry Justice. Volumes 3-4 (bound in one) are shown; volumes 1-2 (bound in one) are in Case 13.

Lent by Princeton University.

PUBLII VIRGILII MARONIS Bucolica et Georgica. Londini: Robertus Edge Pine, 1774. 2 v.

With engravings by John Pine.

Illustrations to Vergil, continued

PICTURAE antiqvissimi Virgiliani codicis Bibliothecae Vaticanae a Petro Sancte Bartoli aere incisae. Accedvnt ex insignioribvs pinacothecis pictvrae aliae veteres, gemmae et anaglypha quibvs celebriora Virgilii loca illvstrantvr... Romae: Apud Venantium Monaldini, 1782.

Consists of 124 plates engraved by Pietro Santi Bartoli. Title and frontispiece within ornamental engraved borders.

ILLUSTRATIONS to Vergil by Johann Dominik Fiorillo. Leipzig? 1788?

Title-page missing. Consists of 74 plates designed by Fiorillo and engraved by Christian Gottlieb Geyser; apparently from C. G. Heyne's edition of Vergil published in 1788.

L'ENEIDE di Virgilio. Roma: Nella stamperia de Romanis, 1819. 2 v. f°.

Numerous engraved plates. The translation of Annibal Caro. Volume 1 is shown.

AN ENGLISH VERSION of the Eclogues of Virgil. London: Seeley & Company, 1883. f°.

Translated and illustrated by Samuel Palmer; edited by Alfred Herbert Palmer.

XVII DESIGNS to Thornton's Virgil, reproduced from the original woodcuts. Portland, Maine: Thomas B. Mosher, 1899.

Woodcuts by William Blake, originally designed to illustrate Robert John Thornton's The pastorals of Virgil. One of 450 copies printed.

The Portrait and the Tomb of Vergil

CASE 2 D

GAUCKLER, P. Les mosaïques Virgiliennes de Sousse. (In: Institut de France. Académie des inscriptions et belles-lettres. Fondation Eugène Piot. Monuments et mémoires. Paris, 1897. v. 4, p. 233-244.)

With plate (no. 20) in colors.

"The earliest authentic likeness of Vergil dating, according to Gauckler, about the end of the first century of our era."

NETTLESHIP, H. Ancient lives of Vergil, with an essay on the poems of Vergil in connection with his life and times. Oxford: Clarendon Press, 1879.

RAND, E. K. In quest of Vergil's birthplace. Cambridge: Harvard University Press, 1930.

SPACCATO del sepolcro di Virgilio. (In: P. A. Paoli, Avanzi delle antichità che esistono a Pozzuoli, Cuma e Baja. Florentiae, 1768. f° plate IX.)

The plate shown pictures the traditional "Tomb of Vergil."

KELSEY, F. W. The tomb of Virgil. (In: Art and archaeology. 1918. v. 7, p. 265-271.)

GUENTHER, R. W. T. Pausilypon, the imperial villa near Naples, with a description of the submerged foreshore, and with observations on the tomb of Virgil and on other Roman antiquities on Posilipo. Oxford: University Press, 1913.

Vergil in the Middle Ages

CASE 1 D

COMPARETTI, D. P. A. Virgilio nel medio evo. In Livorno: Coi tipi di Francesco Vigo, 1872. 2 v. in 1.

TUNISON, J. S. Master Virgil, the author of the Aeneid, as he seemed in the Middle Ages; a series of studies. Cincinnati: Robert Clarke & Co., 1890. 2. ed.

LELAND, C. G. The unpublished legends of Virgil. London: Elliot Stock, 1899.

GAUTIER DE METZ. The myrroure of the worlde. Westminster: William Caxton, ca. 1490. 2. ed. f°.

Hain-Copinger 11657.

Black letter; 31 lines to a page. Woodcuts; printer's device of Caxton on verso of last leaf. Translated, as well as printed, by William Caxton.

LES FAICTS MERUEILLEUX de Virgille. À Paris: Imprimez par Guillaume Nyuerd, 15—? Repr. Paris: Techener, 1831.

Lithographic reprint on vellum. Colored initials and borders.

Lent by Princeton University.

VIRGILIUS. This boke treath [sic] of the lyfe of Virgilius and of his deth and many maruayles that he dyd in his lyfe tyme by whychcraft and nygramansy thorowgh the helpe of the deuyls of hell. [Anwarpe: John Doesborche, 1518.]

Black letter. Woodcuts. The only perfect copy known of the original issue. Probably a translation of a French romance, of which there are two printed editions extant, that of Jean Trepperel, and that of Guillaume Nyuerd (see the preceding item), both printed at Paris and both undated.

Lent by The Pierpont Morgan Library.

VIRGILIUS. This boke treateth of the lyfe of Virgilius, and of his deth, and many maruayles that he dyd in hys lyfe tyme by whychcrafte and nygramancye thorowgh the helpe of the deuyls of hell. [London: Re-printed by J. M'Creery, 1812.]

A type reprint of the preceding item. Edited by Edward Vernon Utterson. One of 50 copies on paper.

Lent by Princeton University.

JOHN, OF SALISBURY, bishop of Chartres. Johānis saresberiensis Policraticus de nugis curialiū et vestigijs philosophorum continēs libros octo. [Lugduni: Constantinus Fradin, 1513.]

Title in red and black; initials.

THE HISTORY of the seven wise masters of Rome. Printed from the edition of Wynkyn de Worde, 1520. London: Printed for the Villon Society, 1885. (Chap-books and folk-lore tracts. Series 1, no. 2.)

Edited by George Laurence Gomme. Facsimiles of the original woodcuts.

Vergil in the Middle Ages, continued

DEUX RÉDACTIONS du roman des sept sages de Rome, publiées par Gaston Paris. Paris: Firmin Didot & Cie., 1876. (Société des anciens textes français.)

LI ROMANS de Dolopathos, publié pour la première fois en entier d'après les deux manuscrits de la Bibliothèque impériale, par MM. Charles Brunet et Anatole de Montaignon. A Paris: Chez P. Jannet, 1856.

A romance closely allied to that of the "Seven sages."

NECKAM, ALEXANDER. De naturis rerum libri duo. With the poem of the same author, De laudibus divinæ sapientiæ. London: Longman, Green, Longman, Roberts, and Green, 1863. (Rerum Britannicarum mediæ ævi scriptores.)

Tributes of Great Writers to the Genius of Vergil

CASE 23

DANTE ALIGHIERI. Divina comedia. Mantua: Georg and Paul of Butzbach, 1472.

Editio princeps. Probably the first book printed at Mantua. Opened to a passage mentioning Vergil.

DANTE ALIGHIERI. Le terze rime di Dante. [Venetiis: In aedib. Aldi, 1502.]

The first of the Aldine books in which the device of the anchor and dolphin appears.

DANTE ALIGHIERI. Comedia del divino poeta Danthe Alighieri. In Vinegia: Ad instantia di M. Giovanni Giolitto da Trino, 1536.

Edited by Christophoro Landino.

PETRARCA, FRANCESCO. Rime; ms. on vellum, late xvth century, written in Italy. 211 leaves. 11 miniatures, ascribed to Cosimo Tufa of Ferrara.

PETRARCA, FRANCESCO. Sonetti, Canzoni e Triomphi di M. Francesco Petrarca con la spositione di Bernardino Daniello da Lucca. In Vinegia: Per Pietro & Gioannaria fratelli de Nicolini da Sabio, 1549.

Title within ornamental border; initials.

PETRARCA, FRANCESCO. The sonnets, triumphs, and other poems of Petrarch. Translated into English verse by various hands. London: G. Bell & Sons, Ltd., 1916. (Bohn's illustrated library.)

Edited by Thomas Campbell.

TESTIMONIA de Virgilio. (In: P. Virgilii Maro qualem omni parte illustratum tertio publicavit Chr. Gottl. Heyne. Paris, 1832. v. 7, p. 392-405.)

Tributes of Ovid, Propertius, Quintilian, Statius, and other ancient writers.

CASE 24

CHAUCER, GEOFFREY. The works of Geoffrey Chaucer. Oxford: Basil Blackwell, 1928-29. 8 v.

Edited by Alfred William Pollard. no. 278 of 375 copies printed at the Shakespeare Head Press, Stratford-upon-Avon. Volumes 2 and 7 are shown; volume 7 is opened to the passage in The Legend of good women, beginning, "Glorie and honour, Virgile Mantuan, Be to thy name!"

SPENSER, EDMUND. The faerie queene, disposed into twelue bookes fashioning xii morall vertues. [Chelsea:] The Ashendene Press, 1923. f°.

Edited by James Cruickshanks Smith. One of 180 copies on paper, in addition to 12 on vellum. Printed in red and black, double columns.

TENNYSON, ALFRED TENNYSON, 1ST BARON. To Virgil. (In: The Nineteenth century, September, 1882. v. 12, p. 321-323.)

"Written at the request of the Mantuans for the nineteenth centenary of Virgil's death."

TENNYSON, ALFRED TENNYSON, 1ST BARON. Tiresias, and other poems. London: Macmillan & Co., 1885.

First edition. Contains the poem To Virgil, first published in *The Nineteenth century*, September, 1882, and listed as the preceding item.

MASTER VERGIL; an anthology of poems in English on Vergil and Vergilian themes. Compiled and edited by Elizabeth Nitchie. Boston: D. C. Heath and Co., 1930.

Printed for the American Classical League in honor of the Bimillennium Vergilianum.

Lent by the American Classical League.

THE PRINT ROOM'S ANNUAL REVIEW

AGAIN the Library's Print Room has opened its annual exhibition of "Recent Additions," to remain on view until the fall. And again one may recall the obviously inevitable medley conditioned by the chance of accession, not by choice of selection to illustrate one special phase of prints. There is again, and naturally, the mixture of prints of various periods, countries, movements, and individualities. Only, instead of regarding the result as an unconsidered mixture, one may equally well look upon it as an instructive, interesting, amusing, enjoyable — what you will — agglomeration of contrasts brought about by the happy chance of donations and opportunities for purchase. Besides which, each such annual display of accessions is quite apt to offer a medley of its own, just as the kaleidoscope, with unchanging basic possibilities, offers contrasts and combinations ever subtly changing. The main point, after all, is that here is a record of growth, which means increased opportunity for exhibitions and study, for the benefit of those interested in the Library's work in this field — and the number of such people is evidently steadily increasing.

Quality taken for granted, in the matter of quantity donations have brought collections so large (approximately half a hundred in each case) of the works of three American artists that only a few of the prints could be shown here, with the intention of having special exhibitions later. The artists in question are Arthur B. Davies (artist of aloofness from the world of bare facts), Vernon Howe Bailey (recorder of Manhattan of to-day, shooting up from the ruins of its past) and W. H. Wallace (unpretentious, frank amateur, lovingly setting down the nooks and corners of New York fifty years ago). A pretty trio of contrasting intentions and achievements!

Reserving a fuller view of these three, then, for a later occasion, the visitor may now have a plentiful choice of media, of subjects, of expressions of various times, races, and personalities.

Since Americans have opened the ball — here are etchings by E. S. Crawford, Warren Davis, E. C. Fitch, Anne Goldthwaite, Haskell, K. H. Miller, Louis Orr, H. D. Welsh; wood engravings by Cheffetz, Norman Kent, Lankes, McCormick, Ruzicka, E. H. Suydam; lithographs by George Biddle, Fitch, Rockwell Kent, Locke, Boardman Robinson, Sterner, Max Weber, to mention but a few. There are bookplates by Jay Chambers and Sara B. Hill. Drawings too — one by Will H. Bradley, a design for a poster of about 1895 for Victor bicycles; and a

group of "cartoons" by Briggs, Webster, Kirby, Wortman, Darling ("Ding"), and Fox. A response here to more than one kind of taste!

Modern European work has its similar contrasts. There is the restraint and the neat craftsmanship of English print-makers: Griggs, Briscoe, Hugh Fisher. Or the lively reaction to the moods of the time by French artists such as Farge, Gatier, Guastalla, Laboureur, Maillol, Picasso. Variety of German expression is given by Corinth, Jungnickel, Klemm, Liebermann, Meid, Nolde, Pechstein, Slevogt. Holland is represented by Beers, Dijkstra, Franken; Russia by Kravchenko and Sterenberg. For Australia there is Lionel Lindsay, and for Japan, Soseki, one of a group practicing the old art of the color-print to-day.

Of old prints (a most inclusive term) there is a small but interesting and illuminating lot. Dürer's "Holy Trinity" and "Crucifixion" (in outline); Hirschvogel's etched "Landscape with the conversion of St. Paul" (strangely suggestive of the sweep of view given in the next century by Rembrandt in his "Goldweigher's Field"); G. Sadeler's "Virgin and Child," after Dürer; Reverdino's "Adoration of the Shepherds"; Jeghers' "Coronation of the Virgin," after Rubens; Hans Bol's "History of Tobit (6 plates); Rembrandt's "Christ healing the sick" (re-worked by Baillie) and "Christ preaching." Through the happy chance of discriminating donation two noteworthy additions have come to the collection of chiaroscuro prints. The one, described in the Library's *Bulletin* for February, 1930, is "St. Peter and St. John curing the sick at the door of the Temple," after Raphael, represented here by the second state of the etching by Parmigiano (Bartsch XVI: 10, no. 7) and by an impression with the added tone (Bartsch XII: 78, no. 27). The other is G. C. Vicentino's "Hercules and the lion" (Bartsch XII: 119, no. 17), also after Raphael. In the latter case, the print is shown together with another impression which the Library has possessed for some time, in order to illustrate the great difference possible in printing, the first being in pale gray, the new one in rich brown, with an entire difference in effect.

Among the illustrated books added to the Spencer Collection, is Dürer's *Little Passion*, which, while not part of the Library's print collection, has its obvious interest for the print student, as have, in fact, most of the old books in the Spencer Collection.

On the way to the old prints, moreover, we pass through the nineteenth century, to note prints by Lupton and Rethel (the latter's two famous wood-engravings of "Death as a friend" and "Death as strangler," and through the eighteenth century and earlier, represented by mezzotints and engravings by J. R. Smith, J. C. Haid, Nanteuil, and Edelinck.

All of this is a dry enough record. Incitement to see the prints must rise from the mere mention of names and the possible suggestion they may carry to the reader. Detailed description, even a full list of names, is obviously impossible here. However, a list of the accessions appears elsewhere in this number of the *Bulletin*, together with a list of donors. The Library's slender resources could have done but very, very little through purchase toward bringing about the growth here indicated; donations have made it possible.

F. W.

RECENT ADDITIONS TO THE PRINT COLLECTION

In the following list, the designation *Avery*, *Cadwalader*, or *Special* indicates that the print in question was purchased from the Avery, Cadwalader or Special Fund.

OLD PRINTS

GERMANY

ANONYMOUS, XVth CENTURY.

Gerson as a pilgrim. Schreiber, Manuel, v. 5, no. 4102. Woodcut. (Cadwalader.) MEOC

ANONYMOUS, EARLY 16th CENTURY.

Two ornamental designs. Etchings. MEOG

DUERER, ALBRECHT.

Crucifixion. P. 109; K. 109, 2d state. Line engraving, in outline. (Cadwalader.)

MEOG

The Holy Trinity. B. 122. Woodcut. (Cadwalader.)

MEOG

Among the illustrated books added to the Spencer Collection is a copy of Dürer's *Little Passion*, of obvious interest to the student of prints.

HIRSCHVOGEL, A.

Landscape with conversion of St. Paul. B. 77. Etching. (Cadwalader.)

MEOG

HAID, JOHANN GOTTFRIED.

Young man holding dagger in sheath. After Rembrandt. LeBlanc 44. — Mr. Foote in character of Major Sturgeon. After Zoffany. LeBlanc 24. Mezzotints. † MEOI

NETHERLANDS

BOL, HANS.

History of Tobit. Six plates. Kellen 8A₁. Etchings after Hans Bol. (Cadwalader.)

MEPC

JEGHER, C.

Coronation of the Virgin. Dutuit 15 (Rubens); LeBlanc 10. Woodcut. (Cadwalader.)

† MEPC

SADELER, GILLIS (AEGIDIUS).

Virgin and Child. After Dürer. LeBlanc 35. Line engraving. (Cadwalader.)

MEPC

REMBRANDT.

Christ healing the sick. M. 224; reworked by W. Baillie. Etching. (Cadwalader.)

† MEPC

Christ preaching. M. 229. Etching. (Cadwalader.)

MEPC

ITALY

PARMIGIANO.

St. Peter and St. John curing sick at door of temple, after Raphael. Etching by Parmigiano. B. xvi:10, no. 7, 2d state. — Same, with chiaroscuro added. B. xii: 78, no. 27.

MERH

See New York Public Library. *Bulletin*, Feb., 1930.

RAIMONDI, SCHOOL OF.

The Sibyl. B. xv: 27, no. 6. Line engraving.

MERH

REVERDINO, C.

Adoration of the shepherds. B. 4. Line engraving.

MERH

VICENTINO, GIUSEPPE NICCOLÒ.

Chiaroscuro prints. Hercules and the Lion. B. xii: 119, no. 17, 1st state. Chiaroscuro print.

MERK

With brown tint.

FRANCE

EDELINCK, G.

Holy Family (R.-D. 8, 2d state) and Saint Magdalen (R.-D. 32, 3d state), both after LeBrun; F. Leonard (R.-D. 242, 1st state) and J. H. Mansart (R.-D. 268, 2d state), both after H. Rigaud; P. de Montarsis (R.-D. 277, 3d state), after A. Coypel. Line engravings.

† MESE

Old Prints — France, continued

NANTEUIL, ROBERT.

- Anne d'Autriche. R. D. 22, 2d state. — Beaumanoire de Lavardin. R. D. 35, 1st state. — Louis XIV. R. D. 160, 2d state. — Guillaume de Lamoignon. R. D. 120. — J. B. van

NANTEUIL, ROBERT, *continued*

- Steenberghen. R. D. 226, 1st state. Line engravings. MESE

GREAT BRITAIN

SMITH, J. R.

- Infant Jupiter. After Reynolds. Frankau 190, 3d state. Mezzotint. † MEVG

MODERN PRINTS

GERMANY AND AUSTRIA

BECKMANN, MAX.

- Self-portrait. Drypoint. (Special.) MEOP

CORINTH, LOVIS.

- Ulysses and the suitors. Etching. (Avery.) MEZAF

GRIMM-SACHSENBERG, RICHARD.

- Death on his journeys. — Mower. — Ploughing peasant. — Sunrise. — Fir trees in snow. — Railroad crossing. Wood engravings, the last two in color. (Avery.) MEZAF

JUNGNIKKEL, L. H.

- Hirsche. — † Zwei Reiter. Lithographs. (Special.) MEOR

KAETELHOEN, HERMANN.

- Harvest time. — † The old one. — † Mine carpenter. Wood engravings. (Special.) MEOP

KANOLDT, ALEX.

- Il paese di Bellegra. Lithograph. (Special.) MEOPD

KLEMM, WALTER.

- Horses and plows. Etching. (Special.) MEOP

LIEBERMANN, MAX.

- Self portrait. Schiefler 337b. Lithograph. (Special.) † MEOPD

MEID, HANS.

- Self portrait: "At the etching-table." 1912. Etching. (Avery.) MEZAF

NOLDE, EMIL.

- Alpine lake. Schiefler 41, 11b. Etching. (Special.) MEOP

PECHE, ERNST.

- Hansel und Gretel. — Scherzo. Etchings. (Special.) MEOR

PECHSTEIN, MAX.

- Brandy shop. Lithograph. (Special.) † MEOPD

PHILIPP, ROBERT.

- Pietà. Wood engraving. (Special.) † MEOR

RETHEL, ALFRED.

- Death as friend. Wood engraving by J. Jungtöw. — Death as strangler. Wood engraving by Steinbrecher. (Avery.) † MEZAF

SLEVOGT, MAX.

- Self portrait. Drypoint. Waldman 44. (Avery.) MEZAF
Combat of horsemen. Cassirer, p. 54. Lithograph. (Special.) MEOPD

THIEMANN, CARL.

- Dinkelsbühl: Bäuerlinsturm. Wood engraving. (Special.) MEOPB
Venice. Lithograph. (Special.) MEOPD

THOMA, HANS.

- Upper Italian landscape. Beringer 84, 3d state. Etching. (Avery.) † MEZAF

NETHERLANDS

BEERS, HANS.

- Zandvoort. 1927. Linoleum cut. (Special.) † MEPP

DIJKSTRA, JOHAN.

- Rustende maaier (Resting peasant). Wood engraving. (Special.) † MEPP

FRANKEN PZN, JAN.

- Summer. 1925. — Women. 1925. — Gathering wood. 1927. Wood engravings. (Special.) MEPP

FRANCE

PILOTTELL, GEO.

- Disraeli. Ber. XII:7, no. 2. Etching. MESN

FARGE, HENRI.

- Woman with dog. — Self portrait. Etchings. MESR

GATIER, PIERRE.

- Arrival at New York. Etching. MESR

GUASTALLA, PIERRE.

- The little port. Etching. (Avery.) † MEZAEB

JACQUEMIN, ANDRÉ.

- Winter landscape near Montgobert. Etching. (Avery.) † MEZAEB

LABOUREUR, J. E.

- The little angler. — Ex-libris William and Helena M. Hand. Line engravings. MESR

MAILLOL, ARISTIDE.

- The gleaners. Lithograph. (Avery.) † MEZAED

Modern Prints — France, continued

PICASSO, PABLO.

Group of women. Etching. (Avery.)
MEZAEB

GREAT BRITAIN

LUPTON, THOMAS.

Fawcett and Kemble as Captain Copp and
the King. After G. Clint. LeB. 12. Mez-
zotint. † MEVG

FRY, WM. THOMAS.

G. Romney, from picture by himself. Stipple
engraving. MEVK

REEVE, R. G.

Fly-fishing for trout. 1831. — Live-bait fish-
ing for jack. Aquatints after J. Pollard.
† MEVM

BRISCOE, ARTHUR.

The helmsman. Etching. MEVR

FISHER, A. HUGH.

Old Brew House, Winchester College. —
Madonna del Sasso, Locarno. — Old tree,
Hingham. Etchings. MEVR

GRIGGS, F. L.

Anglia perdita. Alexander 28, 4th state.
Etching. MEVR

MCBEY, JAMES.

Portrait of A. H. Wiggin. [M. 224.] Etching.
MEVR

RAVILIOUS, ERIC.

Cascade, Florence. Wood engraving. (Av-
ery.) MEZAM

SQUIRREL, LEONARD R.

Little black barn in Suffolk. Etching. (Print
Makers' Society, California. Publication
1929.) MEVR

MISCELLANEOUS

KRAVCHENKO, A. I.

Harvest. Wood engraving. (Avery.)
MEZAS

SIMON, T. F.

Tropical wood, Ceylon. Etching. MEOT

STERENBERG, DAVID.

Interior. Wood engraving. (Avery.)
MEZAS

AUSTRALIA; JAPAN

LINDSAY, LIONEL.

Ancient gateway, Burgos. 1928. — Old Ante-
quera, Spain. 1928. Drypoints; — Casa del
Cordon, Burgos. 1928. — The great door,
Burgos. 1929. Etchings. MEXS

SOSEKI.

Moor hens in a lotus pond. — Two herons.
Wood engravings in color. MEXG

UNITED STATES
ORIGINAL DRAWINGS

BRADLEY, WILL H.

Poster for Victor bicycles. 1895 or '6. MEK

BRIGGS, CLARE A.

The cheerful liar. MEK

DARLING, JAY NORWOOD ("Ding").

Ignorance. †† MEK

FOX, FONTAINE.

Toonerville trolley... 1928. — Mickey (him-
self) McGuire. 1928. — Pathetic figures.
1929. — Family stuff. 1929. — Toonerville
trolley. 1930. MEK

KIRBY, ROLLIN.

The drug clerk takes the air. † MEK

WEBSTER, HAROLD TUCKER.

The circus lot in winter time. MEK

WORTMAN, DENYS.

Mopey Dick and the Duke. [Main Reading
Room, The New York Public Library.] MEK

Mopey Dick and the Duke [in front of The
New York Public Library.] MEK

ETCHINGS AND DRYPOINTS

CRAWFORD, EARL STETSON.

The bridges, Ville Close, Concarneau, Brit-
tany. 1924. — The port of Dournenez, Brit-
tany, 1924. — Spire of St. Servien, Dinan.
1925. — Three old houses at Souderman,
Brittany. 1925. — The wool combers, Ville
Close, Concarneau, Brittany. 1925. MEYM

DAVIES, ARTHUR B.

Etchings; 36 pieces. MEYM
Wood engraving; 1 piece. † MEYN
Lithographs; 18 pieces. MEYO; † MEYO

The above are the following numbers in the Davis
(Price) catalogue: 5, 17, 19, 21, 22, 24, 25, 28, 29,
35, 36, 38, 42-45, 49, 53, 58, 61, 84, 93, 98, 102, 114,
123, 126, 137, 138, 161, 169, 170, 175, 178, 182, 203.

DAVIS, WARREN.

Notes on copper. MEYM

FITSCH, EUGENE CAMILLE.

Minetta Lane, New York City. MEYM

GOLDTHWAITE, ANNE.

Hugh Walpole. MEYM

HASKELL, ERNEST.

The hill of dreams. — The tired hunter. —
Marriage announcement, E. L. Laumeister
and E. Haskell. — Birth announcement,
Ernest Jr., and Josephine Haskell. MEYM

KUHLER, OTTO.

New York Public Library. MEYM

Modern Prints — United States, continued

MILLER, KENNETH HAYES.

Three girls meeting. — On the crossing. — Woman with a rose. — Shoppers by an awning. — Shopper with umbrella. — Leaving the shop. — Little dancer. MEYM

ORR, LOUIS.

Ports of America. 14 pieces. (Yale University Press. 1928.) † MEYM

PLOWMAN, GEORGE T.

Whaler Wanderer, New Bedford, Mass. — Building first subway in New York City. — Architectural Building, Princeton. — Power house, Providence, R. I. — Mayflower barn, Jordans, Eng. — Little bridge near Cambridge, N. Y. — Fish house bridge, Northampton, N. Y. — Charlemont, Mass. — Esperance, N. Y. — Bridge over Schoharie River, Esperance, N. Y. — The old plate printer, N. Y. MEYM

REINDEL, WILLIAM G.

Bass fishermen. MEYM

TITTLE, WALTER.

Warren G. Harding. MEYM

WALLACE, WILLIAM HENRY.

Etchings, mainly of New York City views, done principally in the eighteen-eighties. Nos. 1-19, 19 A, 20-26 (2 impressions of 26), 27-38, 40-57, in typewritten list of W's etchings. MEYG; † MEYG

WEBB, A. C.

Gothic lace. MEYM

WELSH, HORACE DEVITT.

Morning after execution of John Barleycorn. 1919. — Yellow buskin. After Whistler. — Last hours of the condemned. — Woman pays; or, Dr. Faustus. — Descent from the cross. After Rembrandt. — The big laugh. 1925. — African golf. — American Radiator building, New York. — Birthplace of Old Glory, Philadelphia. — Franklin's house, Philadelphia. — Independence Hall, Philadelphia. — Christ Church, Philadelphia. MEYM

WOODBURY, C. H.

World flyers. MEYM

YOUNG, C. JAC.

Surf pounded coast. MEYM

ZELLNER, MINNA W.

Chartres. MEYM

LINE ENGRAVINGS

HILL, SARA B.

Bookplates; 9 pieces. Hunt 12, 23, 32, 38-41, 43, 44. MEYM

MACDONALD, A. N.

Ex-libris Bibliophile Society, Boston. 1927. MEYM

WOOD ENGRAVINGS

CHEFFETZ, ASA.

Early morning (Broadbrook, Conn.) — Country land (Granby, Conn.). — Illustration for "The enchanted isle." — Spring's reveille. — Noonday shadows (Wayside Inn carriage house). — In the meadow. — Haytime, Goshen, Mass. — Ramshackle barn. MEYN

CIMINO, HARRY.

Spring: Marchbanks Press. In color. MEYN

COLE, TIMOTHY.

Ex-libris Leippert. Smith [506]. — Christmas greetings: Bella C. Landauer. Smith [507]. MEYI

KENT, NORMAN.

Moving sky. — Two red barns. MEYN

LANKES, J. J.

Sunset. — Winding country road, house at right. — Hill country, winding road at left. — Ex-libris Harold G. Rugg. MEYN

McCORMICK, HOWARD.

Coral Gables. — Norton Co., Worcester, Mass. (Abrasive Wheels.) — Herbert Hoover. MEYN

RUZICKA, R.

Quincy homestead, Quincy, Mass. — High Level Bridge, Cleveland. MEYN

SUYDAM, EDWARD H.

Beginning of Broadway, New York. — Brooklyn Bridge, New York. — Chinatown, New York. — Trinity and Wall Street, N. Y. — Trade winds. — La Cueva. — River village, Colombia. — The beggars, Guatemala. — Native shop, Panama. — Sun gate, Cartagena. — The water wheel. MEYN

VELTEN, HENRY.

Frederick Juengling. After H. Muhrman. MEYI

ZADIG, BERTRAND.

Hupmobile. Advertisement. — Forum illustration. Feb., 1929. MEYN

ZAIDENBERG, ARTHUR.

Sailor and girl. — Circus. — Salome. — Leda. 1929. MEYN

LITHOGRAPHS

BAILEY, VERNON HOWE.

Lithographs illustrating the high buildings of recent New York. Forty-one pieces, 24 of which were reproduced in "Skyscrapers of New York, by V. H. Bailey" (1928). † MEYO

Telephone, Bush, Paramount, and other buildings, seen from various angles.

Modern Prints — United States, continued

BARKER, ALBERT WINSLOW.

Porthmeor Square, St. Ives, Cornwall. 1929.
MEYO

BIDDLE, GEORGE.

Four nude women. — Three nude women. —
Twenty-three little women. — Bringing
home the cows on banks of Hudson. —
Adam and Eve. — Cattle. — Banana grove.
— The expectant thistles. — † Pollo y
pulque. — † Wood cutters. — † Mothers'
day. — † River life, Haiti.

MEYO and † MEYO

DETWILLER, F. K.

† The spur, Sixth Avenue, New York. —
William H. Howe, at 83 years. — The
basin. — † Automobile entering wood, Shel-
ter Island.] MEYO and † MEYO

DWIGHT, MABEL.

Holiday card, house of Weyhe. — Portrait
of an architect. MEYO

FIENE, ERNEST.

Brooklyn Bridge. † MEYO

FITSCH, EUGENE CAMILLE.

Ziegfeld Follies rehearsal. — The Gay White
Way. — The new show. — Ruth Draper as
Dalmatian peasant. — Evening in the
country. — † L'Argentina. — Harold
Kreutzberg and Yvonne Georgi. — Israel,
by Bloch [Ballet]. — Israel, by Bloch [Bal-
let]. MEYO

HART, GEORGE O. ("Pop.")

† Tea garden, Fez. — † Garden Bois Galaud.
— Grinding corn. — † Orchestra at cock-
fight. — Same, in color.

KENT, ROCKWELL.

T. M. Cleland. MEYO and † MEYO

LOCKE, CHARLES.

The waiting room. — The hole in the wall.
— A Paris street. — A la carte. — Latins.
— An artist. — The manager. — At the
Dome. MEYO

ROBINSON, BOARDMAN.

"Lincoln no. 3." † MEYO

SIMPSON, MAXWELL STEWART.

Girl by window. — Kneeling figure. † MEYO

STERNER, ALBERT.

Dr. Trumpp of Munich. † MEYO

WEBER, MAX.

The sculptor's model. MEYO

WICKENDEN, ROBERT J.

The artist — F. K. Detwiler. 1929. MEYO

Much of the growth indicated by the preceding record is due to gifts. Donations have come from Mrs. V. M. (Arthur B.) Davies, Dr. I. Wyman Drummond, Mr. Martin Erdmann, Mr. Garett Garrett, Mrs. Frederick N. Goddard, Mrs. William Hand, Mrs. J. Woodward Haven, Mr. E. G. Kennedy, Mrs. Bella C. Landauer, Mr. J. G. Leippert, Mr. James C. McGuire, Mr. George Dudley Seymour, Mr. Wilbur M. Stone, Miss Margaret L. Wallace, the Misses Welcher, the Society of Iconophiles, Yale University Press, Doubleday, Doran & Co., Keppel & Co., Marchbanks Press, E. Weyhe, The New York Herald-Tribune, The World, and a number of anonymous donors.

NEWS OF THE MONTH

GIFTS

GIFTS during the month of June, 1930, numbered 4,007 volumes, 9,080 pamphlets, 117 maps, and 61 prints. The list of principal donors is given elsewhere in this issue of the *Bulletin*, only a few of the many interesting and important items being noted here.

Mr. Joseph H. Seaman, New York, gave the etched portrait of himself by James McBey. From a donor interested in the work of the Print Room came three etchings by Vernon Howe Bailey. From Miss Mabel Dwight, New York, came one of her lithographs ("Portrait Z"). Miss Beatrice C. Wilcox, New York, gave the lithograph of Yvette Guilbert by Toulouse-Lautrec. The R. R. Donnelley & Sons Company, Chicago, gave a signed artist's proof of Rudolph Ruzicka's engraving of their new building, issued by The Lakeside Press, 1929 (with explanatory pamphlet).

From the Deutscher Kommunal-Verlag, Berlin-Friedenau, Germany, came three volumes (29, 31, and 33) of the *Monographien Deutscher Städte*, Berlin, 1928, 1929; and volume four of *Die sudetendeutschen Selbstverwaltungskörper (Teplitz-Schönau)*, Berlin, 1930. Mrs. Ida Husted Harper, Washington, D. C., gave the Library a scrapbook containing material relating to the struggle for Woman's Suffrage, dealing largely with New York. Mrs. John H. Duncan, Sea Bright, N. J., gave a collection of photographs of buildings, etc., designed by John H. Duncan. From Mr. Charles Downing Lay, New York, came a collection of photographs of horticulturists, and two horticultural diplomas.

From the Estate of Settie Blume Sterne came a large collection of books, pamphlets, periodicals, photographs, clippings — in all 1,043 volumes, 226 pamphlets, 50 periodicals, 11 scrapbooks, etc.

ADDITIONS AND USE OF THE LIBRARY DURING JUNE, 1930

DURING the month of June, 1930, there were received at the Library 27,281 volumes and 10,545 pamphlets. (These include the additions to both Reference and Circulation Departments.) The number of volumes issued for home use by the Circulation Department was 836,181.

The total number of recorded readers in the Reference Department, Central Building, was 146,204, no record being kept of the use of books on the open reference shelves. The estimated number of readers and visitors at the Central Building was 321,000 — arrived at by adding 15 per cent to the incomplete count made by the doormen (278,998).

NEW PERIODICALS

- The **A. W. A.** bulletin. New York. Weekly.
Published by American Woman's Association.
- Ad-vents.** New York. Monthly.
Published by Association of Advertising Men.
- The **Advertising printer.** New York. Monthly.
- The **Aerial A. B. C.** London, England. Quarterly.
- Air mail and precancel journal.** Minneapolis, Minn. Monthly.
- Amarillo Daily News.** Amarillo, Texas. Daily.
- The **Amarillo Globe.** Evening edition. Amarillo, Texas. Daily, except Saturday.
- The **Amcham.** Washington, D. C. Irregular.
Published by Chamber of Commerce of United States of America. — Foreign Commerce Department.
- The **American journal of police science.** Chicago, Ill. Bi-monthly.
Published by Scientific Crime Detection Laboratory in affiliation with Northwestern University, Chicago, Ill.
- The **American rose quarterly.** West Grove, Pa. Quarterly.
- L'Art belge.** Brussels, Belgium. Monthly?
- The **Auditory outlook.** Washington, D. C. Monthly.
Published by Volta Bureau.
Official organ of the American Federation of Organizations for the Hard of Hearing, Washington, D. C.
- Azerbaijan.** — Gosudarstvennoye izdatel'stvo. Byulleten. Baku. Semi-annual.
- Bedlam.** New York. Irregular.
- The **Bells of Grace Church.** New York. Irregular.
Published by Grace Parish in New York.
- Berliner Tageblatt.** English edition. Berlin. Monthly.
- Betriebswirtschaftliche Blätter.** Wien, Austria. Monthly.
Published jointly by Oesterreichische betriebswirtschaftswissenschaftlichen Gesellschaft für Organisation und Revisionswesen and Kammer der österreichischen Diplomkaufleute.
- Better traffic.** Pittsburgh, Pa. Quarterly.
Published by Better Traffic Committee.
- Biblioteca obrera Juan B. Justo.** Boletín. Buenos Aires, Argentina. Quarterly.
Formerly called *Boletín bibliográfico*.
- The **Book window.** London, England. Quarterly?
- The **Boulevardier.** Paris, France. Monthly.
- Branham automobile reference book.** Supplement. Chicago, Ill. 3 times a year.
- Bravo.** Paris, France. Monthly.
- Bravo, Cahiers de.** Paris, France. Monthly.
Supplement to *Bravo*.
- Brazil.** — Directoria Geral de Instrução Publica. Boletim de educação publica. Rio de Janeiro, Brazil. Quarterly.
- The **Brief case.** New York. Monthly.
- Budivnytzvo.** Kharkov. Monthly.
Published by Ukrayinsko naukovo-tekhichno tovaristvo.
- Bulletin français-ido de la langue auxiliaire.** Blois (Loir & Cher), France. Monthly.
- Caproni, P. P., & Brother, Incorporated.** [Publication.] Boston, Massachusetts. Irregular.
- Carnegie Institution of Washington.** — Division of Publications. News service bulletin. School edition. Washington, D. C. Irregular.
- Časopis pro železniční právo a politiku.** Prague, Czechoslovakia. Monthly.
Published by Spolek Československých Železničních Právníků v Praze.
- The **Catholic periodical index.** Scranton, Pa. Quarterly.
Published by Library Section of the National Catholic Educational Association.
- The **Checkergram.** Ashland, Ill. Monthly.
- The **Chinese journal.** New York. 3 times a week.
- Chisla.** Paris. Quarterly.
- Cincinnati Art Museum.** Bulletin. Cincinnati, O. Quarterly.
- Cinematography.** New York City. Monthly.
Official organ of The International Photographers of the Motion Picture Industry.
Supersedes *International photographers bulletin*.
- The **Clarion.** London. Monthly.
- La Conjoncture économique et financière.** Paris. Monthly.
- Contabilidad y finanzas.** Habana, Cuba. Monthly.
Founded by Alumnos de la Escuela superior de comercio de la Universidad de la Habana.
- Cooper Union bulletin.** Engineering and science series. New York. Monthly.
Published by Cooper Union for the Advancement of Science and Art.
- The **Creator.** New York. Irregular.
- The **Cultural world.** Los Angeles, Calif. Irregular.

- Curtiss-Wright tradewind.** New York. Monthly.
Published by Curtiss-Wright Corporation.
- Daily freight record.** New York. Daily.
- Danmarks Posten.** København, Denmark. Monthly.
Published by Dansk Samvirke.
- Daugava.** Rigā, Latvia. Monthly.
- The Democratic bulletin.** Washington, D. C. Monthly.
Published by Woman's National Democratic Club.
- Deutsche Möbel-Zeitung.** Wittenberg, Germany. Weekly.
Formerly *Das Möbel-Magazine*.
Organ of Reichsverband der Leder- und Polstermöbelfabrikanten Deutschlands e. V.
- El Diario.** Santiago de los Caballeros, R. D. Daily.
- La Documentation technique.** Paris, France. Monthly.
- Drama.** London, England. Monthly.
Published by British Drama League.
- Échanges.** Paris, France. Quarterly.
- Electrical New Yorker.** New York. Irregular.
Published by Electrical Association of New York, which is a consolidation of the Electrical Board of Trade of New York and the New York Electrical League.
- Electronics.** New York, N. Y. Monthly.
- Engineering Societies of Boston, Inc.** Journal. Boston, Mass. Monthly.
- Ervdición ibero-vltramarina.** Madrid, Spain. Quarterly.
- The Excavating engineer.** South Milwaukee, Wis. Monthly.
- Excelsior.** Guatemala, C. A. Daily.
- L'Ex-libris.** Paris. Bi-monthly.
- Fashion & society.** Sydney, N. S. W. Monthly.
- Federation forum.** Chicago, Ill. Monthly.
Published by Direct Selling Federation.
- Finnish trade review.** Helsingfors, Finland. Quarterly.
Published by The Finnish Export Association and The Central Chamber of Commerce, in cooperation with The Central Association of the Woodworking Industries, The Federation of Finnish Industries and The Central Union of Agricultural Producers.
- The Flower grower.** Calcium, N. Y. Monthly.
- The Flying horse.** London, England. Bi-monthly.
Published by Montmartre Gallery, Ltd.
- Formes** (English edition). Paris, France. 10 times a year.
- Freund der Sowjets.** Berlin, Germany. Monthly.
Organ of Bund der Freunde der Sowjet-Union.
- Le Génie français.** Neuilly-Paris, France. Monthly.
- Geographica Hungarica.** Budapest, Hungary. Quarterly.
- The Girard letter.** Philadelphia, Pa. Monthly.
Published by Girard Trust Company.
- Home and empire.** London, England. Monthly.
- Horizontes.** Quito, Ecuador. Monthly.
Published by Instituto normal Juan Montalvo.
- Housing and building.** Frankfort am Main, Germany. Bi-monthly?
Published by International Housing Association.
- The Humane quarterly.** Washington, D. C. Quarterly.
Published by Washington Humane Society.
- Indian affairs.** London, England. Quarterly.
- L'Industria italiana del cemento.** Roma, Italy. Monthly.
Official organ of Federazione nazionale fascista dell'industria del cemento, calce e gesso, and Società incremento applicazioni cemento.
- Institut d'Égypte.** — Bibliothèque. Bulletin bibliographique trimestriel. Le Caire, Egypt. Quarterly.
- The Institution buyer.** New York. Monthly.
- International Federation of the Technical and Trade Press.** Journal. Paris. Monthly?
- The International relations news letter.** Washington, D. C. Monthly (10 nos. a year).
Published by The Catholic Association for International Peace.
- Iskusstvo v massy.** Moscow, SSSR. Monthly.
Published by Assotziatziya khudozhnikov revolyutzii.
- The Island lantern.** McNeil Island, Wash. Monthly.
Published by U. S. Penitentiary, McNeil Island, Wash.
- Istanbul Darülfünunu.** — Edebiyat Fakültesi. Mecmuası. Istanbul, Turkey. Irregular.
- Italy.** — Ministero delle Corporazioni. News notes on fascist corporations. Rome, Italy. Irregular.
- Izobretatel'.** Moscow, SSSR. Monthly.
Published by Vsesoyuznyi komitet shefstva pechatii nad izobretatel'stvom.
- Jaunibas Tekas.** Rigā, Latvia. Monthly.
- The Jewish standard.** Toronto, Canada. Weekly.
- Le Journal vrai.** Paris, France. Monthly.
- La Plata.** — Universidad Nacional. Boletín. La Plata, Argentina. Monthly?

- Latvju tautas anekdotes.** Rīgā, Latvia. Quarterly.
- Légion d'honneur.** New York. Quarterly.
Published by American Society of the French Legion of Honor, Inc.
- Light.** Nela Park, Cleveland, O. Monthly.
Published by General Electric Company. National Lamp Works.
- Das Luftschiff.** Berlin, Germany. Monthly.
Beilage to *Deutsche Luftfahrt*.
- Macao review.** Macao, Portuguese China. Monthly.
- Maryland Academy of Sciences.** Journal. Baltimore, Md. Quarterly.
Supersedes the *Bulletin*.
- Mashina na seli.** Kharkov. Monthly?
Published by Ukrayinskoye naukovo tekhnichnoye tovaristvo ta Ukrayinsilmashu.
- Mexico.** — Dirección de Estudios Geográficos y Climatológicos: Servicio Meteorológico Mexicano. Resumen de temperatura y precipitación... Tacubaya, D. F., Mexico. Monthly.
- Mexico.** — Secretaría de Educación Pública. El Sembrador. México, D. F. Irregular.
- Minister's gazette of fashion.** London, England. Monthly.
- Modeblad van de Indische post.** Soerabaya, Dutch East Indies. Monthly.
- The Montefiore echo.** New York. Monthly.
Published by Montefiore Hospital for Chronic Diseases.
- Mozambique (province).** — Direcção dos Serviços Aduaneiros. Boletim das alfândegas. Lourenço Marques, Mozambique. Monthly.
- Mozambique (province).** — Direcção dos Serviços dos Correios e Telégrafos. Boletim dos correios e telégrafos. Lourenço Marques, Mozambique. Monthly.
- Mozambique (province).** — Statutes. Orden à força armada. Lourenço Marques, Mozambique. Monthly.
- Nafta.** Lwów, Poland. Monthly.
Organ of Związek polskich przemysłowców naftowych we Lwowie.
- National Health Council.** — National Health Library. Library index. New York. Weekly.
- The National turf digest.** Baltimore, Md. Monthly.
- New York (state).** — Bureau of Workmen's Compensation: Medical Division. Bulletin. New York. Irregular.
- New York State Conference on Social Work.** Quarterly bulletin. Albany, N. Y. Quarterly.
- New York Stock Exchange.** Bulletin. New York. Monthly.
- News digest.** New York. Monthly.
Published by American Institute of Steel Construction, Inc.
- Nickel cast iron news.** New York. Irregular.
Published by The International Nickel Company, Inc.
- Nova Francia.** Paris. Bi-monthly.
Organ of Société d'histoire du Canada.
- Nyelvtudományi Közlemények.** Budapest, Hungary. Irregular.
Published by Magyar Tudományos Akadémia.
- Oesterreich-Deutschland.** Berlin. Monthly.
Official organ of Oesterreichisch-Deutscher Volksbund in Berlin.
- Ondas sonoras.** Hollywood, Calif. Monthly.
- Opinion.** Los Angeles, California. Monthly.
- L'Osservatore romano.** Roma, Italy. Daily.
Official organ of the Vatican.
- Pan Pacific worker (Chinese ed.).** Vladivostok, U. S. S. R. Monthly.
Organ of Pan Pacific Secretariat of Professional Associations.
- Petroleum marketer.** Houston, Texas. Monthly.
Cover-title: Filling station and petroleum marketer.
- The Poet and the critic.** New York. Monthly.
- The Poetry Society of America.** [Publication.] New York. Monthly.
- The Popular view.** London, England. Monthly.
- Product engineering.** New York. Monthly.
- Progress.** Wilkes-Barre, Pa. Monthly.
Published by Wilkes-Barre Wyoming Valley Chamber of Commerce.
- Die Pyramide.** Berlin, Germany. Monthly.
Neue Folge der *Wohnungskunst* combined with *Die Raumkunst*.
- Q.-N.-S.** New York. Irregular.
Published by Suffolk Title and Guarantee Company.
- Radyanski knyhar.** Kharkov. Bi-monthly.
Published by Vseukrayinska rada zyzdiv vidavnitstv ta knibotorhovelnikh orhanizatzi.
- La Raza.** Madrid, Spain. Semi-monthly.
- Reisedienst des M. E. R.** Berlin, Germany. Monthly.
Published by Mitteleuropäisches Reisebüro G.m.b.H.
- The Research quarterly.** Ann Arbor, Mich. Quarterly.
Published by American Physical Education Association.
- Revista de la educación física.** Buenos Aires, Argentina. Bi-monthly.
Organ of Instituto nacional superior de educación física.
- Rossiya i slavyanstvo.** (La Russie et le monde slave.) Paris. Weekly.

- Salvador.** — Biblioteca Nacional. Revista bibliográfica-científico-literaria. San Salvador, C. A. Monthly.
- La Seta artificiale.** Roma, Italy. Monthly.
Published by Federazione nazionale fascista produttori fibre tessili artificiali.
- The Shakespeare pictorial:** picture portfolio. Stratford-upon-Avon, England. Irregular.
- Sheffield Chamber of Commerce and Manufactures.** Quality. Sheffield, England. Monthly.
Successor to *Journal*.
- Shipping digest.** New York. Weekly.
- The Signode seal.** Chicago, Ill. Quarterly.
Published by Signode Steel Strapping Company.
- Slovanský přehled.** Prague, Czechoslovakia. Monthly.
- Société scientifique du Dauphiné.** Procès-verbaux mensuels. Grenoble, France. Monthly.
- Society for the Promotion of Engineering Education.** Selected papers of the Summer School for Engineering Teachers. Brooklyn, N. Y. Irregular.
- Song craft bulletin.** Wilton Junction, Iowa. Quarterly.
Formerly *Song-craft projects*.
- Sons of the American Revolution.** — Massachusetts Society. S. A. R. bulletin. Lynn, Mass. 5 times a year.
- Spring 3100.** New York. Monthly.
Published by New York City Police Department.
- Stanford University.** — Department of Geology. Contributions. Stanford University, Calif. Irregular.
- Storage battery transportation.** Orange, N. J. Monthly?
Published by Edison Storage Battery Company.
- Stroika.** Leningrad, SSSR. Weekly.
- Tchung-Sin.** Paris. Daily.
- Towarzystwo Naukowe Warszawskie.** — Komisja historyczna. Rocznik. Warsaw, Poland. Irregular.
- The Trade union record.** Bombay, India. Monthly.
Published by Servants of India Society's Home.
- Transporte ar terra e mar.** São Paulo, Brazil. Monthly.
- Transportes y comunicaciones.** México, D. F. Monthly.
Published by Sociedad editora panamericana.
- Turks and Caicos Islands.** Gazette. Grand Turk. Weekly.
- Tzentral'noye Byuro Krayevedeniya.** Izvestiya. Leningrad, SSSR. Monthly.
- Ungerer & Co., Inc.** Wholesale price list. New York. Monthly?
- Unión general de trabajadores de España.** Boletín. Madrid, Spain. Monthly.
- United Provinces of Agra and Oudh.** — Government Press: Book Depot. Catalogue of publications. Supplementary list. Allahabad, United Provinces. Quarterly.
- United States.** — Department of State. Quarterly list. Washington, D. C. Quarterly.
- United States.** — Education Office. Pamphlet. Washington, D. C. Monthly.
- The United States patents quarterly.** Washington, D. C. Quarterly.
- Universidad de Chuquisaca.** Revista. Sucre, Bolivia. Quarterly.
- Unser Weg.** Berlin, Germany. Irregular.
Published by Bund juedischer Akademiker.
- Uusi maailma.** Hämeenlinna, Finland. Semi-monthly.
- The Virgin Islands broadcaster.** St. Thomas, Virgin Islands. Irregular.
Issued in behalf of the Public Welfare Department of Virgin Islands.
- Vol'naya Sibir.** Prague. Quarterly.
Published by Obshchestvo Sibiryakov v ChSR.
- Voprosy izucheniya i vospitaniya lichnosti.** Leningrad, SSSR. Bi-monthly.
Published by Gosudarstvennaya Psikhonevrologicheskaya Akademiya i Gosudarstvennyi Refleksologicheskii Institut po izucheniyu mozga.
- Warsaw, Poland.** — Biblioteka publiczna. Biuletyn. Warsaw, Poland. Monthly.
- The Warwick way.** New York. Monthly?
Published by The White Door Bed Company.
- Wasserwirtschaftliche Mitteilungen.** Berlin, Germany. Monthly.
Published by Deutscher Meliorationsverband für Böhmen.
- Who's who in the composing room.** Brooklyn, N. Y. Bi-monthly.
Published by Intertype Corporation.
- The Wichita magazinè.** Wichita, Kansas. Monthly.
Published by Wichita Chamber of Commerce.
- Wiedman's fur farmer.** La Crosse, Wisconsin. Monthly.
- Wir Schlesier!** Dresden, Germany. Semi-monthly.
- Die Woche im Bild.** Riga, Latvia. Weekly.
- Wonder stories.** Mt. Morris, Ill. Monthly.
Air wonder stories and Science wonder stories combined with June, 1930 issue to form the above.
- World petroleum.** New York. Monthly.
- Za neftyanuyu pyatiletku.** Moscow. Semi-monthly.
Published by Gosudarstvennoye Vsesoyuznoye Ob'yedineniye Neftyanoi i Gazovoi Promyshlennosti. (Soyuzneft.)
- Zit's theatrical newspaper.** New York. Weekly.

MANHATTAN MAPS—A CO-OPERATIVE LIST

EDITED BY DANIEL C. HASKELL

Assistant Bibliographer of The New York Public Library

PART III

1801

Ref.: Stokes, v. 1, p. 430-431.

A MAP of Fresh Water Pond in the city of New York with the soundings on it and the adjacent lots and streets done by actual survey on the ice by Charles Loss City Surveyor. New York Febr 10th 1801. A true copy attest — Jos, D. B. Webster. Note: Red lines show streets as now located — 1875. 625

Scale: 3 in. = 100 ft. Size of sheet: 37½ x 30½.
Copy of manuscript map.
Copy: NYFD-E.

— A MAP of Fresh Water Pond in the city of New York with the soundings on it and the adjacent lots and streets done by actual survey on the ice by Charles Loss City Surveyor. New York Febr 10th 1801. 626

Scale: not given. Size: 5¼ x 4¼.

In: I. N. Phelps Stokes, *Iconography of Manhattan island*. New York, 1915-28. v. 1, plate 58-a.

Copies: NYPL; AGS; NYHS; LC.

1802

NEW YORK, the capital of a state of the same name in N. America... Engrav'd & publish'd April 1, 1802, by J. Luffman, Little Bell Alley, Coleman Street. 627

Scale: ¾ in. = 5 mi. Size: 6½ x 4¾.

Colored.

In: John Luffman, *Select plans of the principal cities, harbours, forts, etc. of the world*. London, 1801-102]. v. 2, no. 78.

Copies: NYPL; LC.

1804

The GREAT METROPOLIS in 1804. Litho. of T. Bonar. N. Y. [185-?] 628

Scale: not given. Size: 7½ x 5¼.

Copies: NYPL; NYHS.

629

Scale: not given. Size: 7¼ x 5¼.

Inset on: Wilson's new map of the city of New York, 1851.

Copy: LC.

PLAN of the city of New York. J. A. del. Engr'd. by P. R. Maverick 65 Liberty St. [1804?] 630

Scale: 6¾ in. = 4000 ft. Size: 21½ x 15.

First state.

43 references.

Copy: NYHS.

— PLAN of the city of New York. Drawn and engrav'd for D. Longworth map & print seller No. 66 ... Nassau Street. J. A. del. Engr'd. by P. R. Maverick 65 Liberty St. [1804?] 631

Scale: 6¾ in. = 4000 ft. Size: 21½ x 14¾.

Second state.

45 references.

Copies: NYPL; NYHS.

— PLAN of the city of New York. Drawn and engrav'd for D. Longworth map & print seller, Shakspeare Gallery. J. A. del. Engr'd. by P. R. Maverick, 65 Liberty St. 632

Scale: 6¾ in. = 4000 ft. Size: 21¾ x 15.

Third state.

61 references.

Copies: NYPL (date, May, 1808); AGS (date, May, 1808); NYHS (date, May, 1808); LC (date, May, 1804).

— PLAN of the city of New-York about 1804. 633

Scale: 6¾ in. = 4000 ft. Size: 20 x 14½.

45 references.

In: Valentine's Manual for 1849, facing p. 312.

Copies: NYPL; AGS; NYHS; LC.

— — Same, separate. 634

Copies: NYPL(3); NYHS.

— PLAN of the city of New York 1808. Copied from D. Longworth's Map of 1808 for D. T. Valentine's Manual for 1852, by G. Hayward, lithr. 120 Water Street N. Y. 635

Scale: 6¾ in. = 4000 ft. Size: 19¾ x 14¾.

61 references.

In: Valentine's Manual for 1852, facing p. 452.

Copies: NYPL; AGS; NYHS; LC.

— — Same, separate. 636

Copies: NYPL(2); NYHS(2); LC.

— PLAN of the city of New York about 1804. 637

Scale: [6¾ in. = 4000 ft.] Size: 20 x 14½.

45 references.

In: C. B. Todd, *The story of the city of New York*. New York, 1888, facing p. 438.

Copies: NYPL; LC.

638

Scale: [6¾ in. = 4000 ft.] Size: 20 x 14½.

45 references.

In: C. B. Todd, *The story of the city of New York*. New York, 1890, facing p. 438.

Copies: NYPL; AGS; NYHS; LC.

— MAP of the city of New York in 1808. 639

Scale: 3¾ in. = 4000 ft. Size: 11½ x 9.

61 references.

In: J. G. Wilson, *The memorial history of the city of New York*. New York, 1893. v. 3, facing p. 208.

Copies: NYPL; AGS; NYHS; LC.

1804, *continued*

— PLAN of the city of New York about 1804. 640

Scale: $6\frac{1}{2}$ in. = 4000 ft. Size: $20 \times 14\frac{1}{2}$.
45 references.

In: C. B. Todd, *The story of the city of New York. New York, 1895. facing p. 438.*
Copy: NYPL.

— PLAN of the city of New York. Engrd. by P. R. Maverick 65 Liberty St. Drawn and engraved for D. Longworth map & print seller, Shakespeare Gallery. May 1808. 641

Scale: 3 in. = 4000 ft. Size: $10\frac{1}{4} \times 6\frac{3}{4}$.
61 references.

In: Emily J. De Forest, *A Walloon family in America. Boston and New York, 1914. v. 2, front lining papers.*

Copies: NYPL; AGS; NYHS; LC.

1807

PLAN of the city of New-York, with the recent and intended improvements. Drawn from actual survey by William Bridges, city surveyor; A. D. 1807. Engraved by Peter Maverick. Published by Isaac Riley New York 1807. 642

Scale: not given. Size: $13 \times 12\frac{3}{4}$.

In: S. L. Mitchell, *The Picture of New-York, or The Traveller's guide. New York, 1807. folded in front.*

Copies: NYPL(2); NYHS; LC.

— *Same, separate.* 643
Copies: NYPL; NYHS(2); LC.

Scale: not given. Size: $12\frac{3}{4} \times 12\frac{3}{4}$. 644

In: Valentine's Manual for 1870, facing p. 866.
Copies: NYPL; AGS; NYHS; LC.

— *Same, separate.* 645
Copy: NYPL.

Scale: not given. Size: $10\frac{1}{4} \times 9\frac{3}{4}$. 646

In: *Journal of American history, v. 1, 1907, facing p. 417.*
Copies: NYPL; LC.

1808

PLAN of New York [1808]. 647

Manuscript.

Scale: $2\frac{2}{16}$ in. = 2500 ft. Size: $7\frac{3}{4} \times 11\frac{3}{4}$.

In: Major A. Kirkham, [Private log book kept on board different ships, 1798-1812].
Copy: LC.

— PLAN of New York. A facsimile of a plan in pen and ink in the Log Book kept by Major Kirkham, R. N. Drawing circa 1807. [London, C. J. Sawyer, 1911.] 648

Scale: $2\frac{1}{2}$ in. = 2500 ft. Size: $7\frac{3}{4} \times 11\frac{3}{4}$.

Copies: NYPL; LC.

1809

MAP of the lots belonging to the Corporation of the City of New-York; situate in the vicinity of the water called the Collect, and on the east side of Broad-Way. Protracted from the surveys of Amos Corning, Stephen Ludlam & Charles Loss city surveyors. By John S. Hunn ... New York 16 October 1809. 649

Scale: 1 in. = 200 ft. Size: $34 \times 38\frac{3}{4}$.
Colored.

Copy: NYFD-R.

A MAP of the property, of the Corporation of the City of New York situate at and near the Collect in the sixth ward — surveyed and laid out in lots in May and June 1809. By order of the Corporation. By Stepⁿ Ludlam Amos Corning city surveyors. 650

Manuscript.

Scale: not given. Size: $28\frac{1}{4} \times 36$.

Colored.

Copy: NYFD-R.

1811

The Bridges Map

Ref.: Stokes, v. 3, p. 542-549.

THIS MAP of the city of New York and island of Manhattan as laid out by the commissioners appointed... April 3d, 1807 is respectfully dedicated to the Mayor... by... Wm. Bridges city surveyor. Engraved by P. Maverick. Entered Novr. 16th, 1811. 651

Scale: $6\frac{1}{2}$ in. = 5280 ft. Size: $89\frac{1}{2} \times 22\frac{3}{4}$.

Copies: NYPL; AGS; NYHS(2); LC.

— A MAP of the city of New York by the Commissioners appointed... April 3rd 1807... [18-?] 652

Scale: $2\frac{1}{2}$ in. = 1 mi. Size: $24\frac{1}{2} \times 15$.

Portion south of 155th St.

Copy: NYPL.

— THIS MAP of the city of New York and island of Manhattan as laid out by the commissioners appointed... April 3, 1807 is respectfully dedicated to the Mayor... by... Wm. Bridges city surveyor. Reduced to $\frac{1}{2}$ scale and lith. by G. Hayward, 120 Water St. for T. D. Valentine's Manual, 1853... 653

Scale: $3\frac{1}{4}$ in. = 1 mi. Size: $22\frac{1}{4} \times 19\frac{1}{2}$.

In: Valentine's Manual for 1853, facing p. 260.

Copies: NYPL; AGS; NYHS; LC.

— *Same, separate.* 654

Copies: NYPL(3); NYHS(2); LC.

— THIS MAP of the city of New York and island of Manhattan as laid out by the commissioners appointed... April 3, 1807 is respectfully dedicated to the Mayor... by... Wm. Bridges city surveyor. Engraved by P. Maverick. Entered... Nov. 16, 1811. Robert A. Welcke, photo-lith., 178 William St., N. Y. [1900.] 655

Scale: $2\frac{1}{2}$ in. = 1 mi. Size: $36\frac{3}{4} \times 10$.

Colored.

Copies: NYPL(2); NYCR.

— THIS MAP of the city of New York and island of Manhattan as laid out by the commissioners appointed... April 3, 1807 is respectfully dedicated to the Mayor... by... Wm. Bridges city surveyor. Reduced to $\frac{1}{2}$ scale and lith. by G. Hayward, 120 Water St. for D. T. Valentine's Manual, 1853... 656

Scale: $1\frac{1}{2}$ in. = 1 mi. Size: $17\frac{1}{2} \times 10\frac{1}{2}$.

In: New York City. — Committee on the City Plan. Development and present status of city planning in New York City. New York, 1914, plate 2, facing p. 16.

Copies: NYPL; AGS.

— THIS MAP of the city of New York and island of Manhattan as laid out by the Commissioners appointed... April 3, 1807 is respectfully dedicated to the Mayor... by Wm. Bridges

city surveyor. Engraved by P. Maverick. Novr. 16th, 1811. 657

Scale: $1\frac{1}{2}$ in. = 1 mi. Size: $25\frac{3}{4} \times 6\frac{1}{2}$.

In: I. N. Phelps Stokes, Iconography of Manhattan island. New York, 1915-28. v. 3, plate 80-b.

Copies: NYPL; AGS; NYHS; LC.

— THIS MAP of the city of New York and island of Manhattan as laid out by the Commissioners appointed... April 3d 1807 is respectfully dedicated to the Mayor... by... Wm. Bridges city surveyor. 658

Scale: $1\frac{1}{2}$ in. = 1 mi. Size of page: 9×12 .

In: H. C. Brown, Fifth Avenue, old & new. New York, 1924. p. 19.

Copies: NYPL(2); AGS; NYHS; LC.

The Eddy Map

Ref.: Stokes, v. 3, p. 551.

Re-engraved in 1846 and called Map of the country thirty three miles around the city of New York. For these states see entry under 1846.

MAP of the country thirty miles round the city of New York. Designed & drawn by I. H. Eddy of N. York, 1812. Engr'd by P. Maverick, Newark, N. Jersey. Published by Prior & Dunning... No 111 Water Street. 659

Scale: 1 in. = 3 mi. Diameter: $20\frac{1}{2}$ in.

Circular map.

Copies: NYPL; AGS; NYHS(4); LC.

— MAP of the country thirty miles round the city of New York. Designed & drawn by I. H. Eddy of N. York. New edition, revised & corrected, by W. Hooker & E. Blunt. 1828. Published by Prior & Dunning, map & chart sellers No 111 Water St. Engr'd by P. Maverick, Newark, N. Jersey. 660

Scale: 1 in. = 3 mi. Diameter: $20\frac{1}{2}$ in.

Circular map.

Colored.

With cover-title: 30 miles round New York.

Copies: NYPL(2).

— MAP of the country thirty miles round the city of New York. Designed and drawn by I. H. Eddy. New edition, revised and corrected by J. Disturnell, New York, 1836. 661

Scale: 1 in. = 3 mi. Diameter: 19 in.

Circular map.

Copies: AGS; LC.

— MAP of the country thirty miles round the city of New York. New edition 1839. New York, published by J. Disturnell. Drawn by I. H. Eddy. 662

Scale: 1 in. = 3 mi. Diameter: $20\frac{1}{2}$ in.

Circular map.

Colored.

Copy: NYPL.

— MAP of the country thirty miles round the city of New York. New edition 1839. New York, published by J. Disturnell. Drawn by I. H. Eddy. 663

Scale: 1 in. = 3 mi. Diameter: $20\frac{1}{2}$ in.

Circular map.

In: A Description of the cities, townships... within thirty miles of the city of New York. New York: Colton & Disturnell, 1839. folded at the back.

Copy: NYHS.

— MAP of the country thirty miles round the city of New York. New edition, 1842. New York published by A. T. Goodrich. Drawn by I. H. Eddy... 664

Scale: 1 in. = 3 mi. Diameter: $20\frac{1}{2}$ in.

Circular map.

Colored.

Copy: NYPL.

— MAP of the country thirty miles round the city of New York. Designed & drawn by I. H. Eddy of N. York 1812. Engr'd by P. Maverick Newark N. Jersey. Published by Prior & Dunning... No 111 Water Street. 665

Scale: $\frac{3}{4}$ in. = 10 mi. Diameter: $5\frac{3}{4}$ in.

Circular map.

In: I. N. Phelps Stokes, Iconography of Manhattan island. New York, 1915-28. v. 3, plate 82.

Copies: NYPL; AGS; NYHS; LC.

— Photostat enlargement. 666

Copies: NYPL(2).

Randel Survey or Commissioners' Map

Ref.: Stokes, v. 1, p. 470-471.

A MAP of the city of New York by the commissioners appointed by an act of the Legislature passed April 3rd 1807... 667

Scale: $6\frac{1}{2}$ in. = 1 mi. Size: 105×33 .

Photolithograph from a tracing of the original manuscript in the office of the Secretary of State at Albany made in 1898.

Copy: NYPL.

— A MAP of the city of New York by the commissioners appointed... April 3rd 1807. 668

Scale: $1\frac{1}{4}$ in. = 1 mi. Size: $7\frac{1}{2} \times 26\frac{1}{2}$.

In: I. N. Phelps Stokes, Iconography of Manhattan island. New York, 1915-28. v. 1, plate 79.

Copies: NYPL; AGS; NYHS; LC.

1814

The CITY of New York as laid out by the commissioners with the surrounding country. By... John Randel Junr. 1814. 669

Manuscript.

Scale: 5 in. = 3 mi. Size: 21×32 .

Copy: NYHS.

670

Scale: 2 in. = 3 mi. Size: $8 \times 12\frac{1}{2}$.

In: I. N. Phelps Stokes, Iconography of Manhattan island. New York, 1915-28. v. 3, A. plate 15.

Copies: NYPL; AGS; NYHS; LC.

FORTIFICATIONS around New York — 1814. 671

Scale: not given. Size: $3\frac{1}{2} \times 6$.

In: J. F. Mines, A tour around New York... New York, 1893. p. 283.

Copies: NYPL; NYHS; LC.

MAP of Harlem Heights and Plain, 1814. From the original map by G. Hayward for D. T. Valentine's Manual 1856. 672

Scale: 1 in. = 1000 ft. Size: $16\frac{3}{4} \times 10\frac{3}{4}$.

In: Valentine's Manual for 1856, facing p. 420.

Copies: NYPL; LC.

— Same, separate. 673

Copies: NYPL(4); AGS; NYHS.

MAP of the Sixth Ward New York Feb. 10th 1814. Stephⁿ Ludlam city surveyor. 674

Manuscript.

Scale: not given. Size: $21\frac{3}{4} \times 46$.

Colored.

Copy: NYFD-E.

1815

MAPS of farms commonly called The Blue Book 1815... By Otto Sackersdorff, city surveyor. Entered... in 1868. 26 maps. f°. 675

Copies: NYPL; AGS; NYHS.

1816

NEW YORK and adjacent country. 676

Scale: not given. Size: $3\frac{3}{8} \times 5\frac{1}{2}$.

In: John Melish, A Geographical description of the United States. Philadelphia, 1816. facing p. 72.
Copies: NYPL; AGS; NYHS; LC.

677

Scale: not given. Size: $3\frac{3}{8} \times 5\frac{1}{2}$.

In: John Melish, A geographical description of the United States. Philadelphia, 1818. 3. ed. facing p. 77.
Copy: LC.

678

Scale: not given. Size: $3\frac{3}{8} \times 5\frac{1}{2}$.

In: E. M. Blunt, The picture of New-York, or the Stranger's guide to the commercial metropolis of the United States. New-York: A. T. Goodrich, 1825. frontispiece.

Inset on: Plan of the city of New-York. Engraved by W. Hooker. Entered...1825.
Copy: NYPL.

1817

A MAP of the Seventh Ward of the city of New York. New York 1st March 1817. Stephen Ludlam city surveyor. 679

Manuscript.

Scale: not given. Size: $60 \times 27\frac{1}{2}$.

Colored.

Copy: NYFD-E.

PLAN of the city of New York. Engraved by W. Hooker. 1817. Engraved for Blunt's Strangers guide New York Oct. 1817. 680

Scale: 2 in. = $\frac{1}{2}$ mi. Size: $13 \times 11\frac{3}{4}$.

Copies: AGS; NYHS(2).

— PLAN of the city of New-York. Engraved by W. Hooker. Engraved for the Strangers guide New York. Published by A. T. Goodrich. 681

Scale: 2 in. = $\frac{1}{2}$ mi. Size: $12\frac{1}{2} \times 11\frac{1}{2}$.

In: E. M. Blunt, Blunt's Stranger's guide to the city of New York. New York, 1818.

Copy: NYHS.

682

Scale: 2 in. = $\frac{1}{2}$ mi. Size: $12\frac{1}{2} \times 11\frac{1}{2}$.

In: E. M. Blunt, The Picture of New-York, or the Stranger's guide. New-York, 1825. folded in front.

Copy: NYPL.

— PLAN of the city of New York. Engraved by W. Hooker. Engraved for the Strangers guide New York. Published by A. T. Goodrich. Entered...Jan. 11, 1827 by A. T. Goodrich. 683

Scale: 2 in. = $\frac{1}{2}$ mi. Size: $13 \times 11\frac{1}{4}$.

Colored.

With cover-title: Plan of New York.

Copy: NYHS.

PLAN of the city of New-York the greater part from actual survey made expressly for the purpose (the rest from authentic documents) by Thos. H. Poppleton, city surveyor 1817. Published by Prior & Dunning No 111 Water Street. P. Maverick sc. Newark. Saml. Maverick, printer, New York. 684

Scale: $4\frac{1}{4}$ in. = $\frac{1}{2}$ mi. Size: $22\frac{1}{4} \times 26\frac{1}{4}$.

Colored by hand.

Copy: NYPL.

— PLAN of the city of New York...By Thos H. Poppleton, city surveyor 1826. Published by Prior & Dunning No 111 Water Street. New edition revised & corrected by Wm Hooker. P. Maverick sc. Newark. Additions to 1827. 685

Scale: $4\frac{1}{4}$ in. = 2500 ft. Size: $32\frac{3}{4} \times 37\frac{1}{2}$.

Copy: NYHS.

— PLAN of the city of New-York. The greater part from actual survey made expressly for the purpose (the rest from authentic documents) by Thos. H. Poppleton city surveyor. 1829. Published by Prior & Brown No 111 Water Street. New edition. Revised & corrected by Wm Hooker. 686

Scale: $4\frac{1}{4}$ in. = 2500 ft. Size: $22\frac{1}{4} \times 26\frac{3}{4}$.

Printed on muslin.

Copies: NYPL; NYHS.

— PLAN of the city of New York the greater part from actual survey made expressly for the purpose (the rest from authentic documents) by Thos. H. Poppleton city surveyor. 1817. Published by Prior & Dunning No 111 Water Street. Engraved from the original map by G. Hayward for D. T. Valentines Manual for 1855. 687

Scale: $2\frac{1}{2}$ in. = $\frac{1}{2}$ mi. Size: $14 \times 17\frac{3}{4}$.

In: Valentine's Manual for 1855, facing p. 298.

Copies: NYPL; AGS; NYHS; LC.

— Same, separate. 688

Copy: LC.

— PLAN of the city of New York. The greater part from actual survey made expressly for the purpose (the rest from authentic documents) by Thos. H. Poppleton 1817. Engraved from the original map by G. Hayward for Haswell's Reminiscences. 689

Scale: $2\frac{1}{4}$ in. = $\frac{1}{2}$ mi. Size: $13\frac{3}{4} \times 17\frac{3}{4}$.

In: C. H. Haswell, Reminiscences of an octogenarian ... New York, 1896. p. 545.

Copies: NYPL; NYHS; LC.

THIS ACTUAL MAP and comparative plans showing 88 years growth of the city of New York, is inscribed to the citizens by the proprietor David Longworth. G. B. King sc. N. Y. 1817. Published by David Longworth 11 Park 1817. Engraved by Jas. D. Stout. 690

Scale: $6\frac{3}{8}$ in. = 1 mi. Size: $19 \times 19\frac{1}{4}$.

Colored.

Inset map: Plan of New York in 1729. Inset views: N. York City Hall; Asylum; New York Hospital; New York Institution; City Hotel.

To the right of the neat line: The Guide through the city of New York is Longworth's explanatory map and plan. Entered...Sept. 1, 1817, by David Longworth. Daniel Fanshaw, printer 241 Pearl St.

Copies: NYPL(2); AGS; NYHS(4); LC.

— THIS ACTUAL MAP and comparative plans showing 88 years growth of the city of New York is inscribed to the citizens by the proprietor David Longworth. G. B. King sc. N. Y. 1817. Published by Thos. Longworth 15 Pine 1825. Engraved by Jas. D. Stout. 691

Scale: $6\frac{3}{8}$ in. = 1 mi. Size: $19\frac{1}{2} \times 18\frac{1}{2}$.

Inset: Plan of New York 1729.

Copy: NYHS.

1819-20

Ref.: Stokes, v. 3, p. 564-566.

- [RANDEL'S MS. MAP of farms.] 692
 Scale: not given. Size: $35\frac{1}{4} \times 10$.
In: I. N. Phelps Stokes, *Iconography of Manhattan*
 island, New York, 1915-28. v. 3, plate 86.
 Copies: NYPL; AGS; NYHS; LC.

1820

- MAP of the Hudson between Sandy Hook and
 Sandy Hill with the post road between New
 York and Albany. Bridges delt. Rollinson sc't.
 Published by A. T. Goodrich & Co. 124 Broad
 Way New York 1820... 693
 Scale: $2\frac{3}{4}$ in. = 5 mi. Cut into 14 sections and
 bound. Size, each section: $8\frac{3}{4} \times 7\frac{1}{2}$.
 With cover-title: Map of the Hudson between Sandy
 Hook and Sandy Hill...
 Copy: NYPL.

- MAP of the Hudson between Sandy Hook
 & Sandy Hill with the post road between New
 York and Albany. Bridges delt. Rollinson sc't.
 Published by A. T. Goodrich & Co. 124 Broad
 Way New York 1824. 694
 Scale: $2\frac{3}{4}$ in. = 5 mi. 7 sheets, folded at end.
 Size, each section: $8\frac{3}{4} \times 14\frac{1}{2}$.
In: J. V. N. Yates and J. W. Moulton, *History of the*
state of New York. New York, 1824. v. 1, part 1,
 folded at end.
 Copies: NYPL; NYHS; LC.

- NEW YORK, and adjacent country. J. H.
 Franks, sculp. 695
 Scale: not given. Size: $3\frac{1}{2} \times 4\frac{1}{2}$.
In: Daniel Blowe, *A geographical, historical, com-*
mercial, and agricultural view of the United States of
America... London, 1820. facing p. 367.
 Copies: NYPL; LC.

- — — — — 696
 Scale: not given. Size with margin: $4\frac{1}{4} \times 8\frac{1}{4}$.
In: Daniel Blowe, *Geographical, commercial and*
agricultural view of the United States. Liverpool
 [1820?], facing p. 367.
 Copy: LC.

1821

- The CITY OF NEW YORK as laid out by the
 Commissioners, with the surrounding country,
 by their secretary and surveyor, John Randel,
 Junr. 1821. P. Maverick sculpt. 342 Broadway
 N. Y. 697
 Scale: $1\frac{9}{16}$ in. = 1 mi. Size: $33\frac{1}{2} \times 22$.
 Insets: The City of Philadelphia with the surround-
 ing country by John Randel, Junr.; A map of the states
 of Connecticut and Rhode Island, New York, etc.
 Marginal descriptive text.
 Copies: NYHS; LC (28 x 25).

1822

- NEW-YORK, and adjacent country. B. Tan-
 ner, sc. Engraved for J. Melish's *Description of*
the United States. 698
 Scale: 1 in. = 5 mi. Size: 4×6 .
In: J. Melish, *A geographical description of the*
United States... Philadelphia, 1822. facing p. 100.
 Copies: NYPL; NYHS; LC.

- — — — — 699
 Scale: 1 in. = 5 mi. Size: 4×6 .
In: The Picture of New-York, and Stranger's guide
 to the commercial metropolis of the United States.
 New-York: A. T. Goodrich [cop. 1828]. facing p. 462.
 Copies: NYPL; NYHS; LC.

- — — — — 700
 Scale: not given. Size: $4\frac{1}{2} \times 6\frac{1}{4}$.
In: Seymour Dunbar, *A history of travel in America*.
Indianapolis, 1915. v. 2, p. 527.
 Copies: NYPL; AGS; LC.

1824

See also entries under 1826, 1828, 1833, 1838, and 1842.

- HOOKE'S NEW POCKET PLAN of the city of
 New York. Compiled & surveyed by William
 Hooker...hydrographer & engraver. New-
 York: drawn, engraved, printed, published &
 sold by W. Hooker...1824. Entered...1824... 701

- Scale: $2\frac{1}{2}$ in. = $\frac{1}{2}$ mi. Size: $15\frac{1}{4} \times 12\frac{3}{4}$.
 Colored.
 With cover-title: Hooker's Plan of New-York.
 Copies: NYPL(2); AGS; NYHS.

- NEW YORK med trakten däromkring. 702
 Scale: not given. Size: $3\frac{1}{2} \times 5\frac{1}{2}$.
In: A. L. Klinckowström, *Atlas til Friherre Klinck-*
owströms Bref om de Förentes Staterne. [Stockholm,
 1824.]
 Copies: NYPL; LC.

- — — — — Same, separate. 703
 Copy: NYPL.

1825

- [MAP showing Manhattan Island and adjacent
 country.] W. Hooker engr. N. Y. 704
 Scale: not given. Size: $2\frac{3}{4} \times 5$.
In: Theodore Dwight, *The Northern traveller*. New
 York, 1825. plate 1.
 Copies: NYPL; LC.

1826

See also entries under 1824, 1828, 1833, 1838, and 1842.

- HOOKE'S NEW POCKET PLAN of the city of
 New York. Compiled & surveyed by William
 Hooker... New-York: drawn, engraved,
 printed, published & sold by W. Hooker...1826.
 Additions to 1827... Entered...1824, by Wm.
 Hooker. 705

- Scale: 2 in. = $\frac{1}{2}$ mi. Size: $15 \times 12\frac{3}{4}$.
 Colored.
 With cover-title: Hooker's Plan of New-York.
 Copies: NYHS; LC.

- NEW YORK und Umgebungen. 706
 Scale: not given. Size: $3\frac{1}{2} \times 5\frac{1}{2}$.
In: Bernhard, duke of Saxe-Weimar, *Reise durch*
Nord-Amerika. Weimar, 1828. Bd. 1, facing p. 190.
 Copies: NYPL; AGS; NYHS; LC.

- — — — — Same, separate. 707
 Copies: NYPL; NYHS.

- PLAN von der Stadt New-York. 708
 Scale: 2 in. = $\frac{1}{2}$ mi. Size: $12\frac{1}{2} \times 11\frac{1}{2}$.
In: Bernhard, duke of Saxe-Weimar, *Reise durch*
Nord-Amerika... Weimar, 1828. Bd. 1, facing p. 147.
 Copies: NYPL; AGS; NYHS; LC.

- — — — — Same, separate. 709
 Copies: NYPL; NYHS.

1827

The Goodrich Plan

For a detailed discussion of the different states see Stokes, v. 3, p. 591.

A MAP of the city of New York. Published by A. T. Goodrich. Engraved by H. Anderson. Entered...1827... 710

Scale: 5 in. = 2500 ft. Size: $28\frac{3}{8}$ x $38\frac{1}{2}$.

First state.

Insets: Brooklyn; The City of New York on a reduced scale.

Copies: NYHS.

711

Scale: 5 in. = 2500 ft. Size: $28\frac{3}{8}$ x $38\frac{1}{2}$.

Second state.

Colored.

Insets: Brooklyn; The City of New York on a reduced scale.

Copies: NYHS; NYFD-E.

712

Scale: 5 in. = 2500 ft. Size: $28\frac{3}{8}$ x $38\frac{1}{2}$.

Third state.

Insets: Brooklyn; The City of New York on a reduced scale.

Copies: NYHS.

713

Scale: $1\frac{9}{16}$ in. = 2500 ft. Size: $9\frac{1}{8}$ x 12.

Reproduction of the third state.

In: I. N. Phelps Stokes, *Iconography of Manhattan island*. New York, 1915-28. v. 3, plate 99.

Copies: NYPL; AGS; NYHS; LC.

A NEW MAP of the city of New York comprising all the late improvements, compiled and corrected from authentic documents. Designed to accompany the Description of New York, pubd. by S. Marks, 63 Vesey St. 1827. 714

Scale: not given. Size: 15 x $12\frac{3}{4}$.

In: J. Hardie, *The description of the city of New York*. New York, 1827. frontispiece.

Copies: NYPL; NYHS; LC.

— Same, separate. 715

Copies: NYHS(2); LC.

PLAN of the city of New York. [1827?] 716

Scale: $4\frac{3}{4}$ in. = 2500 ft. Size: $26\frac{1}{2}$ x $28\frac{1}{2}$.

Printed on silk as a handkerchief.

Copy: LC.

1828

See also entries under 1824, 1826, 1833, 1838, and 1842.

HOOKE'S NEW POCKET PLAN of the city of New York. Compiled & surveyed by William Hooker... New York: drawn, engraved, printed, published & sold, by W. Hooker... 1828. Additions to 1829... Entered...1824 by Wm. Hooker. 717

Scale: 2 in. = $\frac{1}{2}$ mi. Size: $15\frac{1}{4}$ x $12\frac{1}{4}$.

Colored.

With cover-title: Hooker's Plan of New-York.

Copy: NYHS.

PLAN of the city of New York and of the island as laid out by the commissioners. Altered and arranged to the present time. Published by A. T. Goodrich 124 Broad Way. Engraved by

J. F. Morin. Entered...1828 by A. T. Goodrich 718

Scale: 2 in. = $\frac{1}{2}$ mi. Size: $15\frac{1}{4}$ x 24.

Uncolored.

190 references.

Inset: [Island north of 87th St.]

In: *The Picture of New-York, and stranger's guide to the commercial metropolis of the United States*. New-York: A. T. Goodrich [cop. 1828]. folded between p. 456 and 457.

Copies: NYPL; NYHS; LC.

— Same, separate. 719

Copy: NYHS (colored; with cover-title: *Strangers' key to New-York*).

720

Scale: 2 in. = $\frac{1}{2}$ mi. Size: $15\frac{1}{4}$ x $23\frac{1}{2}$.

Colored.

194 references.

Inset: [Island north of 87th St.]

In: *An Alphabetical list of the public buildings... in the city of New York*. New York: A. T. Goodrich, 1830. folded at the front.

Copy: NYHS.

1829

MAP of the city and county of New York with the adjacent country. By David H. Burr. Published by Simeon De Witt, Surveyor-General... Entered...1829... 721

Scale: $3\frac{1}{8}$ in. = 1 mi. Size: 50 x $19\frac{3}{4}$.

Colored.

In: D. H. Burr, *Atlas of the state of New York*. New York, 1829. no. 2-3.

Copies: NYPL; AGS; NYHS; LC.

— Same, separate. 722

Copy: NYHS.

— MAP of the city and county of New York with the adjacent country. By David H. Burr. Published by Simeon De Witt, Surveyor-General... Second edition. 1831. David H. Burr, geographer and map publisher 189 Broadway, Oct. 1831. 723

Scale: not given. Size: $49\frac{3}{4}$ x 20.

Colored.

Copy: NYPL.

— MAP of the city and county of New York with the adjacent country. By David H. Burr. Published by Simeon De Witt, Surveyor-General... Second edition 1832. 724

Scale: $3\frac{1}{8}$ in. = 1 mi. Size: $48\frac{3}{4}$ x $19\frac{3}{4}$.

Colored.

At the bottom below the neat line: David H. Burr, geographer & map publisher, No. 217 Broadway.

Has two views and ten columns of references at the bottom.

Copy: NYPL.

725

Scale: $3\frac{1}{8}$ in. = 1 mi. Size: $48\frac{3}{4}$ x 20.

Colored.

Lacks the views and references and the Burr imprint line of the other issue of this date.

In: David H. Burr, *An atlas of the state of New York*. New York, 1829. plates 2-3.

Copies: NYPL; AGS; NYHS.

— MAP of the city and county of New York with the adjacent country. By David H. Burr. Published by Simeon DeWitt, Surveyor General... Third edition 1839. Stone & Clark republishers, Ithaca, N. Y. 726

Scale: $3\frac{1}{8}$ in. = 1 mi. Size: 49 x 20.

Colored.

In: David H. Burr, *An atlas of the state of New York*. Ithaca, N. Y.: Stone & Clark, 1839. plate 2.

Copies: NYPL; NYHS.

— MAP of the city and county of New York. By David H. Burr, published by Simeon DeWitt... Third edition 1840 Stone & Clark republishers Ithaca, N. Y. 727

Scale: $3\frac{1}{2}$ in. = 1 mi. Size: $48\frac{1}{4} \times 20$.

Colored.

In: David H. Burr, An atlas of the state of New York. Re published at Ithaca, N. Y. by Stone & Clark with corrections and improvements, 1841. plate 2-3. Copy: NYPL.

MAP of the city of New York including Brooklyn, Jersey City, Hoboken &c. From an entire new survey by E. W. Bridges city surveyor New York. Pubd. by Richard Patten 180 Water Street. 1829. 728

Scale: not given. Size: $22\frac{1}{2} \times 25\frac{3}{4}$.

Copies: NYHS; NYBM.

MAP of the counties of New York, Queens, Kings, and Richmond. By David H. Burr... Re published by W. P. Stone, Ithaca, N. Y. 1838. Engd by Rawdon, Clark & Co. Albany & Rawdon, Wright & Co. New York. 729

Scale: 2 in. = 5 mi. Size: 18×13 .

Copy: NYHS.

A NEW MAP of the Hudson River, the post roads between N. York & Albany, the northern and western canals &c. &c. Published by W. Cammeyer junr. Albany, May, 1829. 730-731

Scale: $1\frac{1}{2}$ in. = 5 mi. Size: $4\frac{1}{4} \times 47\frac{3}{4}$.

Copies: NYPL (imperfect); LC.

1830

An IMPROVED MAP of the Hudson River, with the post roads between N. York & Albany. Published by Harper & Brs. Drawn & engraved expressly for The Tourist. 1834. W. Chapin sc. 732

Scale: $1\frac{1}{2}$ in. = 5 mi. Size: $5\frac{1}{4} \times 41$.

In: R. J. Vandewater, The tourist, or Pocket manual for travellers on the Hudson River. New-York, 1835. 4. ed. frontispiece.

Copies: NYPL; LC.

— Drawn & engraved expressly for The Tourist. 1836. W. Chapin sc. 733

Scale: $1\frac{1}{2}$ in. = 5 mi. Size: $5\frac{1}{4} \times 41\frac{1}{2}$.

In: R. J. Vandewater, The tourist, or Pocket manual for travellers on the Hudson River. New-York, 1836. 5. ed. frontispiece.

Copies: NYPL(2).

— Drawn & engraved expressly for The Tourist. 1838. W. Chapin sc. 734

Scale: $1\frac{1}{2}$ in. = 5 mi. Size: $5\frac{1}{4} \times 41$.

In: R. J. Vandewater, The tourist, or Pocket manual for travellers on the Hudson River. New-York, 1838. 6. ed. frontispiece.

Copy: NYPL.

— Drawn & engraved expressly for The Tourist. 1841. W. Chapin sc. 735

Scale: $1\frac{1}{2}$ in. = 5 mi. Size: $5\frac{1}{4} \times 41\frac{1}{2}$.

In: R. J. Vandewater, The Tourist, or Pocket manual for travellers on the Hudson River. New-York, 1841. 9. ed. frontispiece.

Copy: NYPL.

MAP of the city of New York, with the latest improvements. By H. Phelps. corrected to 1831. W. Hooker engr. & copper-plate printer. Entered...1830 by Humphrey Phelps. 736

Scale: 3 in. = $\frac{1}{2}$ mi. Size: $19\frac{3}{4} \times 16\frac{3}{4}$.

Colored.

In cover.

Copies: NYPL; NYHS.

— MAP of the city of New York, with the latest improvements. By H. Phelps, corrected to 1831. W. Hooker engr. & copper plate printer. Published by H. Phelps. Entered...1830 by Humphrey Phelps. 737

Scale: 3 in. = $\frac{1}{2}$ mi. Size: $19\frac{3}{4} \times 16\frac{3}{4}$.

Colored.

Copy: NYHS.

— MAP of the city of New York, with the latest improvements. By H. Phelps. Corrected to 1835. W. Hooker engr. & copper plate printer. Published by H. Phelps. Entered...1830 by Humphrey Phelps. 738

Scale: 3 in. = $\frac{1}{2}$ mi. Size: $19\frac{3}{4} \times 16\frac{3}{4}$.

Colored.

Copy: LC.

1831

MAP of the city of New-York. Compiled & surveyed by William Hooker; expressly for the series of views illustrating the city of New York and its environs, now publishing by Peabody & Co. Broadway. 739

Scale: not given. Size: $12 \times 15\frac{1}{2}$.

Colored.

In: T. S. Fay, Views in the city of New-York and its environs. New-York, 1831. between p. 34 and 35. Copies: NYPL; NYHS; LC.

— Same, separate. 740

Copies: NYPL; NYHS.

— Same, separate. 741

Scale: not given. Size: $12\frac{1}{2} \times 15\frac{1}{2}$.

Colored.

In: Valentine's Manual for 1870, facing p. 904.

Copies: NYPL; AGS; NYHS; LC.

— Same, separate. 742

Copy: NYPL.

MAP of the country twenty five miles round the city of New-York. Drawn & published by David H. Burr, New-York. Octr 20th, 1831. 743

Scale: 2 in. = 10 mi. Size: 11×13 .

Colored.

In: D. H. Burr, A new universal atlas. New York [1835?], no. 37.

Copy: LC.

— MAP of the country twenty-five miles round the city of New York. Drawn & published by David H. Burr, Oct. 20, 1831. 744

Scale: 1 in. = 5 mi. Diameter: 10 in.

In: David H. Burr, A new universal atlas. New York, 1838. plate 37.

Copy: AGS.

— MAP of the country twenty five miles round the city of New-York. 745

Scale: $2\frac{1}{10}$ in. = 10 mi. Size: $10\frac{3}{4} \times 10\frac{3}{4}$.

In: Jeremiah Greenleaf, A new universal atlas. new ed. rev. Brattleboro, Vt., 1842. p. 37.

Copy: LC.

— Same, separate. 746

Scale: $2\frac{1}{4}$ in. = 10 mi. Diameter: $10\frac{3}{4}$ in.

In: Jeremiah Greenleaf, A new universal atlas. A new edition revised. [Boston: S. N. Dickinson, prtr.,] 1848.

Copy: NYPL.

PLAN of the city of New-York for the use of strangers. Drawn by Wm Chapin. Published by S. Mahon, N. Y. Entered...1831 by S. Mahon. 747

Scale: not given. Size: $12\frac{1}{4} \times 13\frac{3}{4}$.

Colored.

With index to public buildings, churches, etc.

Copies: NYPL; NYHS.

1832

CITY OF NEW-YORK. Republished by W. P. Stone, Ithaca, N. Y. 1838. Entered...1832 by David H. Burr... 748

Scale: not given. Size: $13\frac{3}{4} \times 17\frac{3}{4}$.
Colored.
Copy: NYPL.

A NEW MAP of the Hudson River. Published by W. Cammeyer Junr. Albany, 1832. 748a
Scale: not given. Size: $1\frac{1}{2} \times 15\frac{1}{2}$.
Copy: LC.

PLAN of the city of New-York. Engraved by W. Hooker, 1832. Entered...11th Jan. 1833... by A. T. Goodrich. 749

Scale: 2 in. = $\frac{1}{2}$ mi. Size: 20×15 .
Colored.
Inset views: City Hall; View of Broad Way near Grace Church.
Copy: LC.

PROFILE and map of the New-York and Harlem Rail Road. Surveyed by Frs. Nicholson August 1832. 750

Vertical scale: 1 in. = 20 ft.; horizontal scale: 1 in. = 200 ft. Size: $152 \times 17\frac{1}{2}$.
Copy: NYHS.

1833

CITY OF NEW-YORK. 751
Scale: not given. Size: $4\frac{1}{2} \times 5\frac{1}{2}$.
Colored.

Inset on: New-York. By David H. Burr. Engraved & printed by S. Stiles & Co. N. York. Published by J. H. Colton & Co. New-York. 1836. Entered...1833 by J. H. Colton & Co...
Copy: NYHS.

752
Scale: not given. Size: $4\frac{1}{2} \times 5\frac{1}{2}$.
In: T. F. Gordon, Gazetteer of the state of New York. New York [1836?], folded in front.

Inset on: New-York. By David H. Burr. Engraved & printed by S. Stiles & Co. N. York. Published by J. H. Colton & Co. New-York. 1836. Entered...1833 by J. H. Colton & Co.
Copies: NYPL; NYHS.

This map also appears in the Philadelphia, 1836 edition.
Copies: NYPL(2); NYHS; LC.

753
Scale: not given. Size: $4\frac{1}{2} \times 5\frac{1}{2}$.
Colored.
In: D. H. Burr, Atlas of New York. New York, 1838. frontispiece.

Inset on: New-York. By David H. Burr. Published by J. H. Colton & Co...1836. Engraved & printed by S. Stiles & Co. N. York. Entered...1833 by J. H. Colton & Co.
Copies: NYPL(2); AGS; LC.

754
Scale: not given. Size: $4\frac{3}{16} \times 4\frac{11}{16}$.
In: The Traveller's guide through the state of New-York, Canada, &c. New-York: J. Disturnell, 1836. folded at end.

Inset on: Map of the state of New York. Published by J. Disturnell, New York, 1838. Entered...1836...
Copies: NYPL; NYHS; LC.

CITY OF NEW-YORK. By David H. Burr. New York, J. H. Colton, 1834. Engraved & printed by Stiles & Co. Entered...1833 by J. H. Colton & Co... 755

Scale: not given. Size: $17\frac{3}{4} \times 22$.
Copy: LC.

— CITY OF NEW-YORK. By David H. Burr. Published by J. H. Colton & Co. New-York. 1840. Engraved & printed by S. Stiles & Co. Wall St. N. Y. Entered...1833 by J. H. Colton & Co. 756

Scale: not given. Size: $17 \times 21\frac{1}{4}$.
Colored.

In: A Summary historical, geographical, and statistical view of the city of New York. New York: J. H. Colton & Co., 1836. folded at the end.
Copies: NYPL; NYHS; LC.

— Same, separate. 757
Copies: NYPL; NYHS.

— CITY OF NEW-YORK. By David H. Burr. Published by David H. Burr 192 Broadway N. Y. Engraved & printed by S. Stiles & Co. Wall St. N. Y. [1842?] 758

Scale: not given. Size: $17\frac{3}{4} \times 21\frac{3}{4}$.
Colored.
Copy: NYPL.

— CITY OF NEW-YORK. By David H. Burr. Published by Edward Walker, 114 Fulton St. New York. Engraved & printed by S. Stiles & Co. Wall St. N. Y. [1845?] 759

Scale: not given. Size: $17\frac{1}{2} \times 21$.
Colored.

With cover-title: A New map of New-York City.
Copy: NYHS.

— CITY OF NEW-YORK. By David H. Burr. Published by William Worts, New York. Engraved & printed by S. Stiles & Co. Wall St. N. Y. [1850?] 760

Scale: not given. Size: $17\frac{1}{2} \times 21\frac{1}{2}$.

With cover-title: Map of the city of New-York by David H. Burr.
Copy: NYHS.

CITY OF NEW YORK By William Chapin Engraved & published by B. S. Squire Jr. & W. V. LeCount 1834. For sale by LeCount & Hammond No 4 Wall Entered...March 30, 1833 761

Scale: $2\frac{5}{16}$ in. = $\frac{1}{2}$ mi. Size: $44\frac{1}{2} \times 25\frac{3}{4}$.

Colored.
Inset: Northern part of New York island on a reduced scale.
Copy: NYHS.

— CITY OF NEW YORK By William Chapin Engraved & published by B. S. Squire Jr. & W. V. LeCount 1835. For sale at the office of LeCount & Hammond No 4 Wall corner of New St. Entered...March 30, 1833. 762

Scale: $2\frac{5}{16}$ in. = $\frac{1}{2}$ mi. Size: $45 \times 25\frac{3}{4}$.

Copy: NYHS.

ENVIRONS OF NEW-YORK. 763

Scale: 1 in. = 5 mi. Size: $5\frac{3}{8} \times 5\frac{1}{2}$.

Colored.

In: D. H. Burr, Atlas of New York. New York, 1838. frontispiece.

Inset on: New-York. By David H. Burr. Published by J. H. Colton & Co...1836. Engraved & printed by S. Stiles & Co. N. York. Entered...1833 by J. H. Colton & Co.

Copies: NYPL(2); AGS; LC.

HOOKE'S New pocket plan of the city of New York. Compiled & surveyed by William Hooker, engraver. Additions to 1833. New York, W. Hooker, 1833. 764

Scale: $2\frac{1}{16}$ in. = $\frac{1}{2}$ mi. Size: $15\frac{1}{2} \times 12\frac{1}{4}$.
Copy: LC.

MAP of the city of New-York. Drawn by D. H. Burr, expressly for "New York as it is in 1833." Published by J. Disturnell No. 155 Broadway New York. Engraved by S. Stiles & Co. New York. 765
 Scale: not given. Size: 10 x 11½.
In: E. Williams, editor, New York as it is in 1833. New York, 1833, facing p. 190.
 Copies: NYPL; NYHS; LC.

— MAP of the city of New-York, drawn by D. H. Burr, for "New York as it is in 1834." Published by J. Disturnell, No. 155 Broadway, New York. Engraved by S. Stiles & Co. New York. 766
 Scale: not given. Size: 10½ x 12½.
 Colored.
In: New-York as it is, in 1834. New-York: Published by J. Disturnell, 1834, facing p. 207.
 Copies: NYPL; NYHS(2); LC.

— MAP of the city of New-York. Drawn by D. H. Burr, for "New York as it is in 1835." Published by J. Disturnell, No. 156 Broadway New York. Engraved by S. Stiles & Co. New York. 767
 Scale: not given. Size: 10½ x 12½.
In: New York as it is, in 1835. New York: Published by J. Disturnell, 1835, facing p. 206.
 Copies: NYPL; AGS.

— Same, separate. 768
 Copy: LC.

— MAP of the city of New-York. Drawn by D. H. Burr, for "New York as it is in 1836." Published by J. Disturnell 156 Broadway, New York. Engraved by S. Stiles & Co. New York. Entered...1833... 769
 Scale: not given. Size: 10½ x 11¾.
 Colored.
In: J. Disturnell, Guide to the city of New York... New York: J. Disturnell, 1836, folded at end.
 Copies: NYPL; NYHS; LC.

— MAP of the city of New-York. Drawn by D. H. Burr for "New York as it is in 1837." Published by J. Disturnell No. 20 Cortlandt St. New York. Engraved by S. Stiles & Co. New York. Entered...1833... 770
 Scale: not given. Size: 10½ x 12¾.
 Colored.
In: New-York as it is, in 1837. New-York: J. Disturnell, 1837, folded opposite p. 252.
 Copies: NYPL; NYHS.

— Same, separate. 771
 Copy: LC.

— MAP of the city of New-York, drawn by D. H. Burr for "New York as it is in 1838." Published by J. Disturnell, No. 152 Broadway, New York. Engraved by S. Stiles & Co. New York. 772
 Scale: not given. Size: 10½ x 12½.
 Colored.
 With cover-title: New-York City guide.
 Copy: NYPL.

— MAP of the city of New-York, drawn by D. H. Burr, for "New York as it is in 1838." Published by J. Disturnell No. 124 Broadway, New York. Engraved by S. Stiles & Co. New York. 773
 Scale: not given. Size: 10½ x 12½.
 Colored.
In: New-York as it is... New York: Published by Colton & Disturnell, 1839, folded at end.
 Copies: NYPL; NYHS.

— MAP of the city of New-York, drawn by D. H. Burr, for New York as it is in 1840. Published by A. T. Goodrich, Astor House. T. R. Tanner 3 Wall Street. J. Disturnell, 124 Broadway. 774
 Scale: not given. Size: 10 x 12¾.
In: New-York as it is... New York: T. R. Tanner, 1840, folded at the end.
 Copies: NYPL; NYHS.

— MAP of the city of New-York. Drawn by D. H. Burr for "New York as it is in 1846." ... Published by C. S. Francis & Co. 252 Broadway. 775
 Scale: not given. Size: 10¾ x 12¾.
 With 15 marginal views, a list of streets in ten columns, and twelve references to Brooklyn public buildings.
 Copies: NYHS; LC.

— MAP of the city of New-York, drawn by D. H. Burr, for "New York as it is in 1846." Published by Homans & Ellis, 295 Broadway. 776
 Scale: not given. Size: 10½ x 12½.
In: Edward Ruggles, A picture of New-York in 1846 ... New York: Homans & Ellis, 1846, folded at end.
 Copies: NYPL(2); NYHS(2); LC.

— MAP of the city of New-York, drawn by D. H. Burr, for "New York as it is in 1848." Published by C. S. Francis & Co. 252 Broadway. 777
 Scale: not given. Size: 10½ x 12¾.
In: Edward Ruggles, A picture of New-York in 1848. New York: C. S. Francis & Co., 1848, facing p. 1.
 Copies: NYPL; NYHS.

— MAP of the city of New-York drawn by D. H. Burr for "New York as it is in 1850." Published by C. S. Francis & Co. 252 Broadway. 778
 Scale: not given. Size: 10½ x 12¾.
 With fifteen marginal views, list of streets in ten columns, and twelve references to public buildings in Brooklyn.
 Copy: NYHS.

— MAP of the city of New-York, drawn by D. H. Burr for "New York as it is in 1851." Published by C. S. Francis & Co. 252 Broadway. 779
 Scale: not given. Size: 10 x 12¾.
In: A Picture of New York in 1851. New York: C. S. Francis, 1851, folded near front.
 Copy: NYHS.

— MAP of the city of New-York, drawn by D. H. Burr, for New York as it is in 1853. Published by C. S. Francis & Co. 252 Broadway. 780
 Scale: not given. Size: 13¼ x 17¼.
In: Francis's New guide to the cities of New York and Brooklyn... New York, 1853, facing p. viii.
 Copies: NYPL; AGS; LC.

— MAP of the city of New-York, drawn by D. H. Burr, for "New York as it is in 1857." Published by C. S. Francis & Co. 554 Broadway. 781
 Scale: not given. Size: 13¼ x 17¼.
In: Francis's New guide to the cities of New-York and Brooklyn. New-York: C. S. Francis & Co., 1857, facing p. iv.
 Copies: NYPL; NYHS; LC.

— Same, separate. 782
 Copy: LC.

VICINITY OF NEW YORK. 783
 Scale: 1 in. = 5 mi. Size: 5¾ x 4¾.
 Colored.
Inset on: Mitchell's Reference & distance map of the United States. By J. H. Young. Published by S. Augustus Mitchell. Philadelphia 1839. Entered... 1833...
 Copy: AGS.

1834

CITY AND COUNTY of New-York, Brooklyn, Williamsburg & Jersey City: with the Hudson & East Rivers, and adjacent shores. 784

Scale: [$\frac{1}{2}$ in. = 1 mi.] Size: $9 \times 29\frac{1}{2}$. Colored.

Inset on: Map of the state of New-York... by David H. Burr... New-York, 1834. Copies: NYPL; AGS; LC.

— CITY AND COUNTY of New-York, Brooklyn, Williamsburg & Jersey City: with the Hudson & East Rivers, and adjacent shores. Published by J. H. Colton, 86 Cedar St. New York, 1850. 785

Scale: $1\frac{3}{4}$ in. = 1 mi. Size: $9\frac{1}{2} \times 29$. Colored.

Inset on: Map of the state of New York by David H. Burr, 1852. Entered...1834 by J. H. Colton & Co. Copy: NYPL.

— CITY AND COUNTY of New-York, Brooklyn, Williamsburg & Jersey City. 786

Scale: not given. Size: $8\frac{7}{8} \times 28\frac{1}{2}$.

Inset on: Map of New York exhibiting the post offices... By David H. Burr. Entered...1839... Copies: NYPL; LC.

— CITY AND COUNTY of New-York, Brooklyn, Williamsburg & Jersey City: with the Hudson & East Rivers, and adjacent shores. [185-?] 787

Scale: $1\frac{3}{4}$ in. = 1 mi. Size: 9×29 . Colored.

Inset: Hudson. Copy: NYHS.

The CITY of NEW YORK drawn from actual surveys as furnished by the several city surveyors 1834. 788

Scale: $7\frac{1}{2}$ in. = 1500 ft. Size: $62\frac{3}{4} \times 80\frac{1}{2}$.

Colored. Copy: NYHS.

— The CITY of NEW YORK drawn from actual surveys as furnished by the several city surveyors 1834. Pendleton, lithographer No. 192 B. Way. 789

Scale: $7\frac{1}{2}$ in. = 1500 ft. Size: $62\frac{1}{2} \times 78\frac{1}{2}$.

Copy: NYHS.

The FIREMEN'S GUIDE. A map of the city of New-York showing the fire districts, fire limits, hydrants, public cisterns, stations of engines, hooks & ladders, hose carts, &c. [New York] publ'd. by P. Desobry, under the direction of U. Wenman [1834]. 790

Scale: $3\frac{1}{2}$ in. = $\frac{1}{2}$ mi. Size: $19\frac{1}{2} \times 14\frac{1}{2}$.

Copy: LC.

MAP of the city of New York with the latest improvements, corrected to 1834. Severin, Ddorf. 791

Scale: 3 in. = $\frac{1}{2}$ mi. Size: 19×17 .

In: H. Achenbach, Tagebuch. Düsseldorf, 1835. 12^v. v. 2, at the end. Copy: LC.

MAP of New-York and its vicinity, drawn by D. H. Burr, expressly for New York as it is in 1834. Published by J. Disturnell, No. 155 Broadway, New-York. Engraved by S. Stiles & Co. Merh's. Exch. N. Y. 792

Scale: 2 in. = 6 mi. Size: $10\frac{1}{2} \times 12\frac{3}{4}$.

Colored.

In: New York as it is, in 1834. New-York: Published by J. Disturnell, 1834. facing p. 209. Copies: NYPL; NYHS (2); LC.

— Same, separate. Copy: NYPL.

793

— MAP of New-York and its vicinity, drawn by D. H. Burr, for New York as it is, in 1835. Published by J. Disturnell, No. 156 Broadway, New-York. Engraved by S. Stiles & Co. Merh's. Exch. N. Y. Entered...1834... 794

Scale: 2 in. = 6 mi. Size: $10\frac{1}{2} \times 12\frac{3}{4}$.

Colored.

In: New York as it is, in 1835. New York: Published by J. Disturnell, 1835. folded in front. Copies: NYPL (2, one facing p. 206); LC.

795

Scale: 2 in. = 6 mi. Size: $10\frac{1}{2} \times 12$.

In: Guide to the environs of the city of New York ... New-York: Published by J. Disturnell, 1836. folded at end. Copy: NYPL.

NEW-YORK.

796

Scale: $\frac{7}{8}$ in. = 3000 ft. Size: $4\frac{15}{16} \times 6$.

In: H. S. Tanner, The American traveller. Philadelphia, 1834, between p. 80 and 81. Copies: NYHS; LC.

— Same, separate.

797

Copy: NYPL.

The same map appears in later editions as follows:

Philadelphia, 1836. 2. ed.

Copies: NYPL; NYHS; LC.

Philadelphia, 1837. 3. ed.

Copy: NYHS.

Philadelphia, 1838. 3. ed. (sic!)

Copies: NYPL; AGS; NYHS; LC.

Philadelphia, 1839. 4. ed.

Copy: NYPL.

Philadelphia, 1839. 5. ed.

Copy: NYHS.

Philadelphia, 1842. 8. ed.

Copy: LC.

New York, 1846. 10. ed.

Copies: NYHS; LC.

— CITY OF NEW-YORK.

798

Scale: not given. Size: $4\frac{8}{16} \times 4\frac{11}{16}$.

In: H. S. Tanner, The Travellers' hand book for the state of New-York. New-York, 1844. 2. ed.

Inset on: Map of the state of New York, 1844.

Copies: NYPL; NYHS; LC.

The same map appears in this form in later editions as follows:

New-York, 1845. 3. ed.

Copy: NYHS.

New-York, 1846. 4. ed.

Copy: NYHS.

1835

CITY OF NEW YORK.

799

Scale: $1\frac{1}{4}$ in. = 4000 ft. Size: $12\frac{3}{4} \times 6$.

Inset on: Squire's map of the state of New York. Drawn & engraved by William Chapin, 1835. Copy: LC.

CITY OF NEW-YORK. Philadelphia, published by H. S. Tanner, 1835. Entered...1835. 800

Scale: $\frac{7}{8}$ in. = $\frac{1}{4}$ mi. Size: $11\frac{1}{2} \times 14\frac{1}{2}$.

Colored.

In: H. S. Tanner, A new universal atlas. Philadelphia, 1836. plate 64. Copy: LC.

— CITY OF NEW-YORK. Tanner's Universal atlas. Philadelphia Published by H. S. Tanner. Entered...1835... 801

Scale: $\frac{7}{8}$ in. = $\frac{1}{4}$ mi. Size: $11\frac{1}{2} \times 14\frac{1}{2}$.

Colored.

In: H. S. Tanner, A New universal atlas. Philadelphia, 1838. plate 64. Copy: NYHS.

— CITY OF NEW-YORK. Philadelphia, published by H. S. Tanner. Entered...1835... 802
Scale: $1\frac{1}{10}$ in. = 1500 ft. Size: $11\frac{1}{4} \times 14\frac{3}{4}$.
Colored.
In: H. S. Tanner, A new universal atlas. Philadelphia, 1842-[43]. plate 64.
Copy: LC.

— CITY OF NEW-YORK. Philadelphia published by Carey & Hart. Entered...1835... 803
Scale: $\frac{7}{8}$ in. = $\frac{1}{4}$ mi. Size: $11\frac{3}{4} \times 14\frac{3}{4}$.
Colored.
In: H. S. Tanner, A new universal atlas. Philadelphia, 1844. plate 11.
Copies: AGS; LC.

— CITY OF NEW-YORK. Entered...1835 by Henry S. Tanner... 804
Scale: 1 in. = 1500 ft. Size: $11\frac{3}{4} \times 14\frac{3}{4}$.
Colored.
In: H. S. Tanner, A new universal atlas...of the world. Philadelphia: Carey & Hart, 1845. plate 11.
Copy: NYPL.

Scale: 1 in. = $\frac{1}{4}$ mi. Size: $11\frac{7}{8} \times 14\frac{7}{8}$. 805
Colored.
In: Maps of Maine, New Hampshire and Vermont, Massachusetts & Rhode Island, Connecticut, New York and New York City. Philadelphia, 1846.
Copy: NYPL.

The GREAT FIRE in New York. Map of that section of the city in which the fire occurred — the portion in black, includes what is now the ruins. 806
Scale: not given. Size: 7×6 .
In: The Family magazine. New York, 1836. v. 3, p. 318.
Copies: NYPL; NYHS.

— Same, separate. 807
Copy: NYPL.

MAP shewing the extent of the fire in the city of New York. Decr. 16th 1835. 808
Scale: not given. Size: $6 \times 4\frac{1}{4}$.
In: C. Foster, An account of the conflagration of the principal part of the first ward of the city of New-York. [New York, 1835?] frontispiece.
Copy: LC.

MINIATURE PLAN of the city of New York. Engraved by J. F. Morin, 1835. 809
Scale: $9/16$ in. = $\frac{1}{2}$ mi. Size: $5 \times 3\frac{3}{4}$.
In: J. Disturnell, The traveller's guide. New York, 1836. frontispiece.
Copy: LC.

— MINIATURE PLAN of the city of New York. Engraved by J. F. Morin, 1836. 810
Scale: $\frac{1}{2}$ in. = $\frac{1}{2}$ mi. Size: 5×4 .
In: A Description of the cities, townships and principal villages and settlements within thirty miles of the city of New York. New York: Colton & Disturnell, 1839. folded in front.
Copies: AGS; NYHS(2).

— MINIATURE PLAN of the city of New York. Engraved by J. F. Morin 1854. 811
Scale: not given. Size: $4\frac{1}{4} \times 3$.
With view of New York from Weehawk.
Copies: NYPL; LC.

1836

MAP OF LONG ISLAND, with the environs of New-York and the southern part of Connecticut, compiled from various surveys & documents, by J. Calvin Smith. Published by J. H. Colton & Co. New-York. 1836. Engraved & printed by S. Stiles & Co. N. York. 812
Scale: 1 in. = $2\frac{1}{2}$ mi. Size: $51\frac{3}{4} \times 34\frac{3}{4}$.
Copy: LC.

— MAP OF LONG ISLAND, with the environs of New-York and the southern part of Connecticut, compiled from various surveys & documents, by J. Calvin Smith. Published by J. H. Colton & Co. New York. 1837. Engraved & printed by S. Stiles & Co. N. York. Entered... 1836... 813
Scale: 1 in. = $2\frac{1}{2}$ mi. Size: 50×38 .
Copies: AGS; NYHS; LC.

— MAP OF LONG ISLAND, with the environs of New-York and the southern part of Connecticut, compiled from various surveys & documents, by J. Calvin Smith. Published by J. H. Colton & Co. New-York. 1844. Engraved & printed by S. Stiles & Co. N. York. 814
Scale: 1 in. = $2\frac{1}{2}$ mi. Size: $51\frac{1}{2} \times 33\frac{1}{2}$.
Copy: NYPL.

PLAN & LOCATION of the great pier for the North River also the sounding of that river; and delineation showing the present state of the shore from the Battery to 42nd Street... Surveyed November 1836 by Edw'd Ewen, civil engineer. Litho of Hayward & Co 48 Nassau St New-York. 815
Scale: not given. Size: 112×167 .
Copy: NYHS.

STRANGERS GUIDE through the city of New York with the latest improvements. By H. Phelps. corrected to 1837. W. Hooker engr and copper plate printer. Entered...1830 by Humphrey Phelps. 816
Scale: $3\frac{1}{8}$ in. = $\frac{1}{2}$ mi. Size: $19\frac{7}{8} \times 16\frac{3}{4}$.
Colored.
Copy: NYHS.

The Colton Map

Ref.: Stokes, v. 3, p. 687-688.

TOPOGRAPHICAL MAP of the city and county of New-York, and the adjacent country: with views in the border of the principal buildings, and interesting scenery of the island. New York, published by J. H. Colton & Co. Engraved & printed by S. Stiles & Co. 1836. 817
Scale: $3\frac{3}{4}$ in. = 5000 ft. Size: 67×30 .
First state.
Copy: LC.

— TOPOGRAPHICAL MAP of the city and county of New-York, and the adjacent country: with views in the border of the principal buildings, and interesting scenery of the island. Published by Sherman & Smith 122 B'Way cor. of Cedar New-York. 1845. Engraved & printed by S. Stiles & Company, New-York. 818
Scale: $3\frac{3}{4}$ in. = 5000 ft. Size: $67\frac{1}{2} \times 28\frac{3}{4}$.
Third state.
Copy: NYHS.

— TOPOGRAPHICAL MAP of the city and county of New York and the adjacent country ... Published by J. H. Colton & Co. New York 1841... 819
Scale: $1\frac{1}{4}$ in. = 1 mi. Size: $19\frac{1}{2} \times 7\frac{1}{2}$.
In: I. N. Phelps Stokes, Iconography of Manhattan island. New York, 1915-28. v. 3, plate 124.
Copies: NYPL; AGS; NYHS; LC.

1837

MAP shewing a projected exterior line of the city of New York extending along the Hudson River from Hammond Street to 135th St. March 10th, 1837. Geo. B. Smith, city surveyor. 820

Scale: not given. Size: $177\frac{1}{2} \times 18\frac{1}{4}$.
Photostat reproduction.

Copy: NYPL.

PLAN de la baie de New-York. Lemaitre dir. Blondeau sc. 821

Scale: not given. Size: $3\frac{3}{8} \times 5\frac{3}{4}$.
In: J. B. G. Roux de Rochelle, États-Unis d'Amérique. Paris, 1837. plate 52.
Copies: NYPL; LC.

— PLAN der Bai von New York. 822

Scale: not given. Size: $4 \times 5\frac{3}{4}$.
In: J. B. G. Roux de Rochelle, Vereinigte Staaten von Nord-Amerika. Stuttgart, 1838. plate 52.
Copy: LC.

PLAN of the city of New York, 1837. Enter'd ... 1837 by D. Haskel. 823

Scale: not given. Size: $16 \times 19\frac{1}{4}$.
Copy: LC.

1838

See also entries under 1824, 1826, 1828, 1833, and 1842.

HOOKEr's New pocket plan of the city of New York. Compiled & surveyed by William Hooker, engraver No. 179 Water Street New York. House Willoughby St. Brooklyn. New York: drawn, engraved, printed, published & sold by W. Hooker... 1838. Entered... 1833, by William Hooker. Additions, to 1838. 824

Scale: 2 in. = $\frac{1}{2}$ mi. Size: $15\frac{1}{2} \times 12\frac{3}{4}$.
Colored.
Copy: NYHS.

NEW YORK. Engraved by G. W. Boynton. 825
Scale: 2 in. = 4000 ft. Size: $11\frac{1}{2} \times 14$.
Colored.

In: T. G. Bradford, An illustrated atlas... of the United States. Boston: Weeks, Jordan and Company [cop. 1838]. plate 15.

Copies: NYPL(2); AGS(2); NYHS.

— 826

Scale: 2 in. = 4000 ft. Size: $11 \times 14\frac{1}{4}$.

Colored.

In: T. G. Bradford, An illustrated atlas... of the United States. Philadelphia: E. S. Grant & Co. [cop. 1838.] frontispiece.

Copy: LC.

— 827

Scale: 2 in. = 4000 ft. Size: $11\frac{1}{2} \times 14\frac{1}{4}$.

Colored.

In: T. G. Bradford and S. G. Goodrich, A universal illustrated atlas. Boston, 1842. facing p. 61.

Copy: LC.

NEW-YORK. Plan général de la ville. Plan particulier de la partie sud de la ville. A. H. Dufour, direx. Gavard, sculp. Bénard, scrip. Publié par Jules Renouard... 828

Scales: $\frac{3}{4}$ in. = 1 mi.; $1\frac{1}{4}$ in. = 1 mi. Size: $10 \times 7\frac{7}{8}$.

In: Adriano Balbi, Abrégé de géographie. Paris, 1838. 3. ed. facing p. 997.

Copy: NYPL.

— 829

Scales: $\frac{3}{4}$ in. = 1 mi.; $1\frac{1}{4}$ in. = 1 mi. Size: $10 \times 7\frac{7}{8}$.

In: Adriano Balbi, Abrégé de géographie. Paris, 1850. 3. ed. p. 996.

Copy: LC.

PLAN of the city of New York. E. Felton del. W. Tinkler sc. Hull. 830

Scale: $2\frac{1}{4}$ in. = 1 mi. Size: 6×7 .

In: Mrs. Felton, Life in America. Hull, 1838. folded in front.

Copies: NYPL; LC.

The same map appears in later editions as follows:

American life. London, 1842. folded in front.

Copies: NYPL; AGS.

American life. Bolton Percy [Eng.], 1843. folded in front.

Copies: NYPL; NYHS(2).

PUBLIC SQUARES, parks, and places in the city of New York. August 1838. Completed & surveyed by Francis Nicholson city surveyor. H. R. Robinson, lith. 31 Park Row N. Y. for D. T. Valentine's Manual. 831

Scale: not given. Size: $21\frac{1}{2} \times 8\frac{3}{4}$.

In: Valentine's Manual for 1850, facing p. 380.

Copies: NYPL; LC.

— Same, separate. 832

Copies: NYPL(2); AGS.

1839

CITY OF NEW YORK. 833

Scale: $1\frac{1}{4}$ in. = 4000 ft. Size: $12\frac{1}{2} \times 5\frac{1}{2}$.

Colored.

Inset on: Distance map of the state of New York... Published by Phelps & Ensign New York 1841. Engraved by John Atwood Jr. Entered... 1839... by Humphrey Phelps...

Copy: NYHS.

MAP of the city of New York, shewing the boundaries of the wards, fire districts, watch districts... 1839. Published by Narine & Co. 11 Wall St. lithographic, xylographic, copper-plate & job printers. 834

Scale: not given. Size: $36\frac{1}{2} \times 23\frac{1}{2}$.

Copies: NYHS(2).

NEW MAP of the city of New York, with part of Brooklyn & Williamsburg: by J. Calvin Smith. Engraved on steel by Stiles, Sherman & Smith. New York. Published by Tanner & Disturnell No. 124 Broadway. Entered... 1839... by J. Disturnell... 835

Scale: not given. Size: $11\frac{1}{4} \times 13\frac{1}{4}$.

Colored.

In: A Guide to the city of New-York. New-York: Published by Tanner & Disturnell, 1840. folded at the end.

Copies: NYPL; NYHS.

— Same, separate. 836

Copies: NYHS; LC.

— NEW MAP of the city of New York, with part of Brooklyn & Williamsburg: by J. Calvin Smith. Engraved on steel by Stiles, Sherman & Smith. New York. Published by T. R. Tanner, agent No. 124 Broadway 1841. 837

Scale: not given. Size: $11\frac{1}{4} \times 12\frac{3}{4}$.

Colored.

Copy: NYHS.

NEW-YORK, and adjacent country. J. Atwood. 838

Scale: 1 in. = 5 mi. Size: 4×6 .

In: The North American tourist. New-York [1839]. facing p. 6.

Copies: NYPL; NYHS; LC.

— 839

Scale: 1 in. = 5 mi. Size: $4 \times 6\frac{1}{2}$.

In: The New York state tourist. New York: Published by A. T. Goodrich, 1842. facing p. 6.

Copies: NYPL; NYHS; LC.

1840

NEW YORK. Published by the Society for the Diffusion of Useful Knowledge, 59, Lincoln's Inn Fields, February 1st, 1840. 840

Scale: 2 in. = $\frac{1}{2}$ mi. Size: $14\frac{3}{4} \times 11\frac{1}{2}$.

Colored.

Inset views: City Hall; Broadway from the Park.

With list of public buildings.

Copy: NYPL (library also has copy in a volume of city plans without title).

— NEW YORK. London, Chas Knight & Co. 22, Ludgate Street. 841

Scale: 2 in. = $\frac{1}{2}$ mi. Size: $14\frac{3}{4} \times 11\frac{1}{2}$.

Colored.

Inset views: City Hall; Broadway from the Park.

With list of public buildings.

In: Society for the Diffusion of Useful Knowledge.

Maps. London, 1844. v. 2, no. 194.

Copies: NYPL(3); AGS; LC.

842

Scale: $1\frac{1}{16}$ in. = $\frac{1}{2}$ mi. Size: $14\frac{3}{4} \times 11\frac{1}{2}$.

Inset views: City Hall; Broadway from the Park.

In: Society for the Diffusion of Useful Knowledge.

Maps. A new ed. London, 1847. v. 3, no. 194.

Copy: LC.

— NEW YORK. London, Charles Knight, Janv. 1st, 1852. 843

Scale: $1\frac{1}{16}$ in. = $\frac{1}{2}$ mi. Size: $14\frac{3}{4} \times 11\frac{1}{2}$.

Inset views: City Hall; Broadway from the Park.

In: Society for the Diffusion of Useful Knowledge.

General atlas. London [1853]. v. 2, no. 194.

Copy: LC.

VICINITY OF NEW YORK. 844

Scale: $1\frac{3}{8}$ in. = 6 mi. Size: $3\frac{3}{8} \times 4\frac{1}{2}$.

In: A Picture of New York. London: William Smith [1840].

Copy: NYHS.

1841

CITY OF NEW YORK with part of Brooklyn and Williamsburgh. 845

Scale: not given. Size: $5\frac{1}{2} \times 5\frac{1}{2}$.

Inset on: Map of the state of New York showing the location of boundaries of counties & townships... by J. Calvin Smith. New York J. Disturnell 1841. Entered...1841.

Copy: NYHS.

— CITY OF NEW YORK with part of Brooklyn and Williamsburgh. 846

Scale: not given. Size: $5\frac{1}{2} \times 6$.

In: O. L. Holley, A gazetteer of the state of New-York. Albany, 1842, folded at end.

Inset on: Map of the state of New York showing the location of boundaries of counties & townships... by J. Calvin Smith. New York: J. Disturnell 1842. Entered...1842...

Copies: NYPL; AGS; LC.

847

Scale: not given. Size: $5\frac{9}{16} \times 6$.

In: John Disturnell, The New-York state guide. Albany, 1842, folded at end.

Inset on: Map of the state of New York showing the location of boundaries of counties & townships... by J. Calvin Smith. New York: J. Disturnell, 1842... Entered...1842.

Copy: NYHS.

— CITY OF NEW YORK with part of Brooklyn and Williamsburgh. Published by J. Disturnell 102 Broadway 1847. 848

Scale: not given. Size: $5\frac{1}{2} \times 5\frac{1}{2}$.

Inset on: Map of the state of New York showing the location of boundaries of counties & townships... by J. Calvin Smith. New York: Published by J. Disturnell, 102 Broadway, 1846...

Copies: NYHS; LC.

849

Scale: not given. Size: $5\frac{3}{4} \times 6\frac{1}{2}$.

In: O. L. Holley, A description of the city of New York. New York, 1847, facing p. 8.

Copies: NYPL; NYHS(2); LC.

— CITY OF NEW YORK with part of Brooklyn and Williamsburgh Published by J. Disturnell 16 Beekman Street. 850

Scale: not given. Size: $5\frac{3}{4} \times 6$.

Inset on: Map of the state of New York showing the location of boundaries of counties & townships... by J. Calvin Smith. New York: Published by J. Disturnell, 16 Beekman St. 1858... Entered...1847.

Copy: NYHS.

MAP of the city of New-York with the fire & watch districts 1841. Lithd by G. Hayward 27 Cedar St. N. Y. 851

Scale: not given. Size: $17 \times 12\frac{1}{4}$.

Colored.

In: Valentine's Manual for 1841-42, frontispiece.

Copies: NYPL; NYHS.

STRANGERS GUIDE through the city of New York, with the latest improvements. By H. Phelps 1841... Published by H. Phelps... 852

Scale: $3\frac{1}{8}$ in. = $\frac{1}{2}$ mi. Size: $19\frac{1}{2} \times 16$.

Colored.

Copy: NYPL.

1842

CITY AND COUNTY of New York, Brooklyn & Williamsburgh. 853

Scale: not given. Size: $7\frac{3}{4} \times 27\frac{1}{2}$.

Inset on: A Map of the state of New York, exhibiting the situation... of the counties and towns, and the number of inhabitants in each, according to the census of 1840. Prepared for the New York Legislature of 1842, by W. D. Jones... Lith. of John H. Hall Albany N. Y.

Copy: NYHS.

CITY OF NEW YORK. Entered...1842 by Sidney E. Morse and Samuel Breese... 854

Scale: $2\frac{1}{4}$ in. = $\frac{1}{2}$ mi. Size: $12 \times 14\frac{3}{4}$.

Colored.

In: S. E. Morse and Samuel Breese, Morse's North American atlas. New York, 1842[-45]. plate 11.

Copies: NYPL; NYHS; LC.

— Same, separate. 855

Copy: NYHS.

— CITY OF NEW YORK, 1843. Entered... 1842 by Sidney E. Morse and Samuel Breese... 856

Scale: $2\frac{1}{4}$ in. = $\frac{1}{2}$ mi. Size: $11\frac{1}{4} \times 14\frac{1}{4}$.

In: S. E. Morse and Samuel Breese, The cerographic atlas of the United States. New-York, 1842. plate no. 4.

Copies: AGS; LC.

AGS copy in untitled collection of maps of the United States entered by S. E. Morse and Samuel Breese in 1842.

A GEOLOGICAL MAP island of New York. By I. Cozzens Jr. 857

Manuscript. Water-color drawing.

Scale: not given. 2 sheets. Size, each sheet: $12\frac{1}{2} \times 10\frac{1}{4}$.

Copy: NYHS.

A GEOLOGICAL MAP of New York or Manhattan Island by I. Cozzens Jr. (On same sheet; Profile of the island of Manhattan. Drawn by I. Cozzens Jr. Lith. of Endicott N. York. 858

Scale: not given. Size: $12\frac{1}{2} \times 8\frac{1}{4}$.

Colored.

In: Issachar Cozzens, Jr., A geological history of Manhattan or New York island. New York, 1843. between p. 10 and 11.

Copies: NYPL; AGS; NYHS; LC.

1842, continued

HOOKER'S New pocket plan of the city of New York. Compiled & surveyed by William Hooker, engraver, No. 179 Water Street New York. House Willoughby St. Brooklyn. New York: W. Hooker 1842. 859

Scale: 2 in. = $\frac{1}{2}$ mi. Size: $15\frac{1}{2}$ x $12\frac{3}{4}$.
Colored.
Copy: NYHS.

MAP of the city of New-York 1842. Lith. G. Hayward 1 Platt St. for D. T. Valentine. 860
Scale: not given. Size: $18\frac{3}{4}$ x 14.
In: Valentine's Manual for 1842-43, frontispiece.
Copies: NYPL; AGS; LC.

NEW YORK. Pub. 1842. By J. Doggett Jr. 89 Nassau St. N. Y. J. M. Atwood sc. Entered... 1842 by J. Doggett Jr. 861
Scale: $\frac{3}{8}$ in. = 2000 ft. Size of New York map: $5\frac{1}{4}$ x 5.
4 maps on one sheet: New York, Philadelphia, Baltimore, Boston.
Copies: NYPL; LC.

NEW YORK and vicinity. Entered... 1842 by Sidney E. Morse and Samuel Breese... 862
Scale: $1\frac{1}{2}$ in. = 1 mi. Size: 12 x $14\frac{3}{4}$.
Colored.
In: S. E. Morse and Samuel Breese, Morse's North American atlas. New York, 1842[-45]. plate 10.
Copies: NYPL; AGS; NYHS; LC.
— Same, separate. 863
Copy: NYHS.

Scale: $1\frac{1}{2}$ in. = 1 mi. Size: $11\frac{1}{4}$ x $14\frac{3}{4}$.
In: S. E. Morse and Samuel Breese, The cerographic atlas of the United States. New-York, 1842. plate 5.
Copies: AGS; LC.
AGS copy in untitled collection of maps of the United States entered by S. E. Morse and Samuel Breese in 1842.

1843

GEOLOGICAL MAP of Long & Staten islands with the environs of New York, by W. W. Mather... From the topographical surveys of J. Calvin Smith. Lith. of Endicott. 865
Scale: not given. Size: $50\frac{3}{4}$ x 22.
Colored.
Inset: Map of New-York island.
In: New York State. — Natural History Survey. Geology of New-York. Albany, 1842-43. v. 1.
Copies: NYPL; AGS; NYHS; LC.

MAP of the city of New York, with the adjacent cities of Brooklyn & Jersey City, & the village of Williamsburg. Published by J. H. Colton. New York, 1843. Story & Atwood engravers 151 Fulton St. N. Y. 866
Scale: $2\frac{1}{4}$ in. = $\frac{1}{2}$ mi. Size: $20\frac{3}{4}$ x $17\frac{3}{4}$.
Colored.
Insets: Jersey City; Northern part of New York island.
Copies: NYPL; NYHS.

— MAP of the city of New York, with the adjacent cities of Brooklyn & Jersey City, & the village of Williamsburg. Published by H. Phelps, New York, 1844. Drawn & engraved by Story & Atwood, 151 Fulton St. N. Y. Entered... 1843 by Humphrey Phelps... 867
Scale: not given. Size: $20\frac{3}{4}$ x $17\frac{3}{4}$.
Colored.
Insets: Jersey City; Northern part of New York island.
Copy: NYHS.

1844

MAP of the city of New-York. Lith. G. Hayward for D. T. Valentine. 868
Scale: $1\frac{3}{4}$ in. = $\frac{1}{2}$ mi. Size: 20 x $15\frac{1}{2}$.
Colored.
Inset: The congressional districts of the city of New York.
In: Valentine's Manual for 1844/5, frontispiece.
Copies: NYPL; AGS; NYHS; LC.

MAP of the city of New-York, 1844. Lith. G. Hayward 1 Platt St. for D. T. Valentine. 869
Scale: $1\frac{3}{4}$ in. = $\frac{1}{2}$ mi. Size: $18\frac{3}{4}$ x 14.
Colored.
Inset: Part of New-York from 40th St. to Harlem, shewing the location of the reservoirs, and line of aqueduct.
In: Valentine's Manual for 1843/4, frontispiece.
Copy: LC.
— Same, separate. 870
Copy: NYPL.

MAP of the city of New York, with the adjacent cities of Brooklyn & Jersey City, & the village of Williamsburg. Published by H. Phelps, New York, 1844. Drawn & engraved by Story & Atwood, 151 Fulton St. N. Y. Entered... 1844 by Humphrey Phelps... 871
Scale: $2\frac{1}{4}$ in. = $\frac{1}{2}$ mi. Size: $20\frac{3}{4}$ x 17.
Colored.
Insets: Jersey City; Northern part of New York island.
On inside of front cover: Historic events and statistics.
Copies: NYPL (binder's title: Phelps — Map of the city of New York — 1844); NYHS (binder's title: Phelps & Ensign's Map of the city of New York).

— MAP of the city of New York, with the adjacent cities of Brooklyn & Jersey City, & the village of Williamsburg. Published by H. Phelps 1845. Drawn & engraved by Story & Atwood, 151 Fulton St. N. Y. Entered... 1844 by Humphrey Phelps... 872
Scale: $2\frac{1}{4}$ in. = $\frac{1}{2}$ mi. Size: $20\frac{3}{4}$ x $17\frac{3}{4}$.
Colored.
Insets: Jersey City; Northern part of New York island.
Copy: NYPL.

— MAP of the city of New York, with the adjacent cities of Brooklyn & Jersey City, & the village of Williamsburg. Published by Ensign & Thayer 50 Ann St. New York, 1849. Drawn & engraved by John M. Atwood, 19 Beekman St. N. Y. Entered... 1844 by Humphrey Phelps... 873
Scale: $2\frac{1}{4}$ in. = $\frac{1}{2}$ mi. Size: $20\frac{3}{4}$ x $16\frac{3}{4}$.
Colored.
Insets: Jersey City; Northern part of New York island.
In: A Map of the city and county of New York. New York: Ensign & Thayer, 1849. 28 p. 24°. folded at end.
Copies: NYPL; NYHS.

— MAP of the city of New York, with the adjacent cities of Brooklyn & Jersey City, & the village of Williamsburg. Published by Ensign, Thayer & Co. 50 Ann St. New York, 1851. Drawn & engraved by John M. Atwood 19 Beekman St. N. Y. Entered... 1844 by Humphrey Phelps... 874
Scale: [1:17000] Size: 21 x $17\frac{1}{4}$.
Colored.
Insets: Jersey City; Northern part of New York island.
Copy: AGS.